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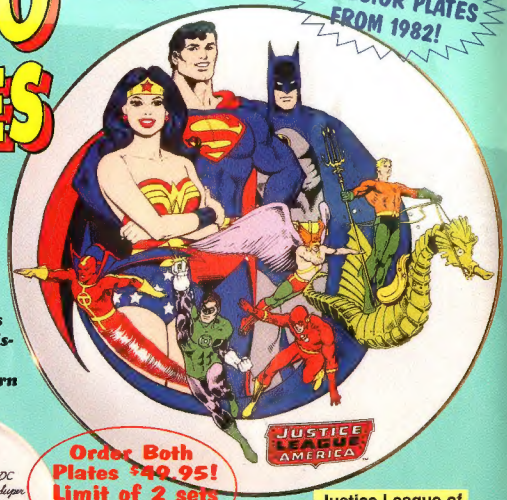

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WORD BALLOONS

Darkened Laughter

He began with a laugh. A haunting laugh, echoing in the darkness, edging into the minds of evil men, frightening them, sending a shudder into their darkened hearts.

For he knew what evil lurked there. And you know who he is. The Shadow. Speak of him softly, lest he look and laugh in *your* direction.

He's one scary good guy. And he's a hero that I (and many of you) love. In fact, although I'm fond of countless other colorful heroes—Sherlock Holmes, Tarzan, Travis McGee, Batman, Li'l Abner, Daredevil, Dr. McCoy, Richard Sharpe, Brother Cadfael, Remo Williams, Inspector Morse, Bugs Bunny (to name just a few)—The Shadow and Doc Savage (his Street & Smith pulp compatriot) are my two favorite heroes of all time. Yes, *all* time.

So for me, this summer is a dream alive, despite false film starts, sporadic comics revivals and the like, The Shadow *finally* steps into the spotlight.

Let me tell you a bit about me and my Shadow. I first encountered this character—who I had heard whispers of before—in the 1960s thanks to a series of Belmont paperbacks that recast him as a sort of superspy. They weren't bad, but I hungered for the *originals*—and The Shadow soon resurfaced in a hardcover anthology and a short-lived paperback series from Bantam. This was the *real* stuff. And it was great!

The '70s brought the astounding Denny O'Neil/Michael Kaluta (and later, Frank Robbins) DC comic book, some hardcover reprints and a longer-lasting Jove paperback series with jaw-droppingly superb covers by the legendary Jim Steranko. Meanwhile, at college, I got involved in radio—and came to appreciate the dazzling duality of The Shadow's legacy. He's not only the perfect bloody pulp character; he's the quintessential radio hero. And those two Shadows—the radio and pulp versions—are *not* exactly the same (see the articles by Dan Scapperotti and Will Murray, on pages 16 and 21).

In the '80s, The Shadow touched an even larger part of my life. Pulp scholar Will Murray became a close friend and in a strange turn of fate (a dark destiny?), I went to work for Steranko himself, helping edit his comics & pulps-spawned media magazine, *Prevue*. My first (self-initiated) assignment was to interview Stan Weston, head of Leisure Concepts, who administered the rights to The Shadow. That's when the real thrills began.

Because, as reported in the Hollywood trade papers May 15, 1980 (I remember the date exactly; it's my birthday and a fine present indeed), Universal Pictures and producer Martin Bregman were going to film *The Shadow*. Just a couple weeks later, Warner Bros. announced a Batman movie—and it was a race between the tortoise and the tortoise to see which knight of the darkness would light up the screen first.

Shadows seeped into the '80s and '90s—Howard Chaykin's revisionist, entertaining-yet-somewhat-annoying mini-series, an O'Neil/Kaluta graphic novel, two DC comics series (including remarkable work by Bill Sienkiewicz) and a new Dark Horse comic book written by Kaluta. Now, finally, there's the movie, the one it seems I've waited *my whole life* to see, still produced by Bregman with Weston as executive producer. Alec Baldwin is The Shadow.

There will be toys, of course…a Dark Horse comics movie adaptation…a Topps trading card set (also featuring Steranko and Kaluta images) written by our pal/Shadow expert Anthony Tollin…a Shadow ring…a pinball machine…and lotsa other nifty stuff. It's on this issue's cover and herein, director Russell Mulcahy is interviewed in STARLOG #205 (out July 5) and a classic talk with the late Shadow creator Walter B. Gibson is in COMICS SCENE YEARBOOK #3 (on sale now).

However, the best part of my dream is the birthday present STARLOG GROUP Publisher Norman Jacobs made to me (thanks, Norm)—obtaining the rights from Weston's Leisure Concepts and Universal Pictures—so that I (a veteran of 60-odd licensed movie/TV magazines) could edit THE OFFICIAL SHADOW MOVIE MAGAZINE. It's entirely written by Will Murray, who spent a week on the movie set. And it's on sale shortly. I hope you enjoy it.

But more than anything, I hope you join me in the dark, at a theater near you, to hear The Shadow laugh, and to see him on the silver screen.

—David McDonnell/Editor

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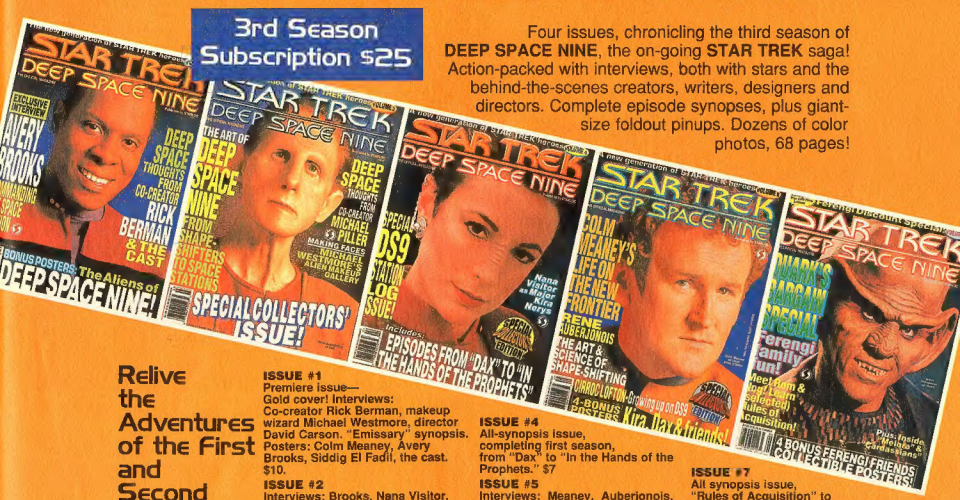
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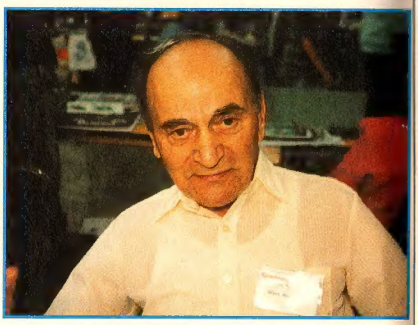


Nodell Photo: Kim Howard Johnson

"At first I didn't want to be associated with comics, so for the first few stories I was Mart Dellon," explains Nodell, who later used his own name.

ALAN SCOTT! WHERE WERE YOU ALL DAY YESTERDAY!
WHY, I WENT TO A MOVIE... SAW A GANGSTER PICTURE... ALL ABOUT GETTING INTO PUBLIC OFFICE! NICE PICTURE, BUT THOSE THINGS DON'T HAPPEN IN REAL LIFE!

Like most of the early superheroes, Green Lantern had a secret identity to hide and an assortment of nosy friends to hide it from.

A far cry from the streamlined Green Lantern of today, Mart Nodell's original emerald avenger was designed with Greek theater in mind.

All Green Lantern Color Reconstruction: Bob Le Rose

EMERALD ORIGINS

A half-century ago, Mart Nodell charged up the power for a hero named Green Lantern.

By KIM HOWARD JOHNSON

In brightest day or in darkest night, the Green Lantern shines as one of the most successful superheroes in comics.

Although not as well-known as Golden Age creators like Jerry Siegel, Joe Shuster and Bob Kane, Mart Nodell occupies an important niche in comics history as the creator of the original Green Lantern.

Nodell spent only a few short years in the industry in the '40s, but one only has to glance at the various *Green Lantern*-related titles published today to appreciate his contribution to comics. He spent much of his adult life working in advertising, and only recently resumed his ties with the comics scene.

Before there *was* a comics industry, Nodell was interested in art, architecture and theater, but found it difficult to launch his career. "I was drawing as a youngster, and by the time I was in high school, my teachers thought I should pursue a career in art, even though I was thinking of architecture," Nodell says. "I attended the Art Institute and other art schools in Chicago. I was also interested in the theater, and wound up with a local group doing everything from backgrounds and scenery to acting. I was also selling caricatures and spot illustrations to magazines. When my family decided to move to New York City, I came along and brought my art samples. The theater people there said, 'Why don't you look into the art business?' and the art people said, 'Why don't you look into the theater?' In other words, nothing much was happening!"

Nodell, 19 at the time, was looking through newsstands for possible markets for his art when he discovered comic books. Though he was chiefly interested in a career in advertising, he considered working anonymously in comics. "I didn't want my *name* on comic books!" he laughs. "I had seen them on the stands and heard that they weren't good for young people to read. But I looked up the comic publishers and showed up for work."

While toiling for smaller publishers on a few one-shot comics for anywhere from $5 to $8 a page—which he notes was good money in 1938—Nodell continued, unsuccessfully, to look for advertising work. With the Depression still being felt and World War II threatening Europe, Nodell decided his best chance at making a living was in comics.

"I got by," he says. "Toward the end of 1939, I needed to get something more substantial, or forget it altogether. I was looking for a publisher that put out books regularly, and found one that published the *Superman* book, the *Batman* book and some other things. I thought I would see them for regular work until advertising opened up."

Nodell says he called on DC (then National) Comics editor Sheldon Mayer and showed his work. Mayer told him that they were looking for ideas and had press time they needed to fill, so Nodell knew he had to come up with something quickly.

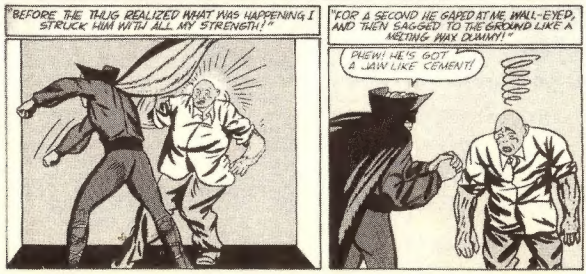
"I figured if he was telling this to *me*, he's telling this to *everybody*," says Nodell. "I was on my way home, in a hurry to try to work out some ideas. I jotted down notes. I was interested in Greek mythology and Chinese folklore, so I jotted down possibilities involving a crashing meteor and had a costume idea from the Greeks. I made notes until I went down into the subway station and looked for the train.

"While I was waiting around 34th Street, I noticed the train man inspect-

"I like what we saw, get to work," were the magic words from publisher M.C. Gaines which began the 50-year career of Green Lantern.

Design & Layout: Luis Ramos

"AS SOON AS LACY WAS GONE I TURNED THE GREEN LIGHT OF MY RING ON THE ROPES THAT BOUND ME!"
"THEN SOON AFTER, THE LAST OF THE ROPES THAT BOUND ME HAD FALLEN TO THE FLOOR!"
HUH?


"BEFORE THE THUG REALIZED WHAT WAS HAPPENING I STRUCK HIM WITH ALL MY STRENGTH!"
"FOR A SECOND HE GAPED AT ME WALL-EYED, AND THEN SAGGED TO THE GROUND LIKE A MELTING WAX DUMMY!"
PHEW! HE'S GOT A JAW LIKE CEMENT!

Though he could use his ring to perform any number of supernatural feats, the early Green Lantern was still a two-fisted hero in the classic mold.

ing the tracks and waving a red lantern. When he OKed the tracks, he got behind the pillar and waved a green lantern, and the train rushed in. I thought, 'That's interesting. A *green* lantern. I don't know what it means or what I'm going to do,' but I hoped to get something out of it. I put down the words 'green lantern,' and thought, 'There have been *Super*-man stories and *Bat*-man stories. Maybe it won't be "Green-man." Maybe I should change it completely. How about using the lantern as a power source?'

"At first, I thought of seeking an honest man with the lantern, but it didn't quite work," Nodell explains. "I was interested in Wagnerian operas, so the Ring Cycle made me think of rings. I felt I could do something, maybe have the lantern activate a ring. I wrote it up, along with a few drawings. In those days, you pencilled, inked and lettered a job. I drew up the figure and three completed pages, a concept sheet and my philosophy of it all.

"Then, I went to see the editor. He had me leave it with him. He didn't give me any encouragement at all. I had to pay rent, so about a week later, I called and asked if anything was being done about it. He said, 'Come in, the publisher wants to see you.' I had heard that [publisher] M.C. Gaines was a very nice person; I thought he wanted to see me to let me down easy, and that would be the end of it. I came by and the editor ushered me into Gaines' office. He was sitting behind his desk and said, 'Hello.' The editor closed the door behind him. All Mr. Gaines said was, 'I like what we saw. Get to work!' And that was the beginning of the Green Lantern."

-JUST LIKE TWO CASTANETS!
"I HIT THE OTHER THUG ONCE! HE STOOD THERE WITH A STUPID EXPRESSION ON HIS FACE AND THEN FOLDED UP LIKE AN ACCORDIAN!"
NOW, WHO SENT YOU HERE? WHO'S YOUR BOSS? TALK!
I-I-DON'T KNOW-I-
WON'T TALK, EH! LOOK! LOOK DEEP INTO THE LIGHT OF THIS RING!
"AS I CONCENTRATED ON MY WILL, THE RING SEEMED TO GROW IN A SWELL OF LIGHT..."
LOOK DEEP INTO THE LIGHT! DEEP!-DEEP!

Once Green Lantern was approved by Gaines, Mayer added little to Nodell's concept. According to Nodell, "About the only thing that Mayer changed was, believe it or not, to make the costume a little *more* elaborate, and have a little *more* color! I don't remember whether he added the purple to the cape, but he did do something like that. And that was the beginning."

Because comics weren't thought highly of by the general public, Nodell did his first *Green Lantern* work under a pseudonym.

"At first, I didn't want to be associated with comics, so for the first few stories I was Mart Dellon," he says. "After a short while, they found that *All-American Comics* was going so well that they were going to put out a *Green Lantern* book. To introduce it, they wanted to have a bio on Bill Finger and me and they wanted me to sign my own name. Since they were running a picture with it and I thought someone was bound to recognize me, I decided what the heck, and I returned to my own name."

The late, legendary Finger, who was instrumental in the development of Batman (and whom many feel should have been credited as that character's co-creator), was tapped to script the se-

"It was always easy working with Bill Finger," avows Nodell. Finger wrote the early adventures of Green Lantern in addition to his seminal work on Batman.

ries. Some historians feel that Finger should also receive more credit for the development of Green Lantern, but Nodell says he created the hero *before* Finger's involvement.

"After I had done three pages—which they used, along with a few other pages that I worked on, as the introduction, they brought in a writer. I didn't know one writer from another. They brought in Bill Finger, who had been doing *Batman* with Bob Kane. He was the first writer with me on it. Apparently, DC, in claiming him to be co-creator, has something else in mind—I don't know. They have me down as co-creator, but what I gave them was the *beginning* of Green Lantern. And, it has been going strong for over 50 years!"

Nodell's collaboration with his scripter was effortless and effective. "It was always easy working with Bill Finger," he says. "Whenever I presented as an idea to him—he worked about 40 miles away from where I lived (on Long Island and later in Brooklyn)—we would talk by phone and I would give thoughts and ideas to him. Maybe he would embellish them, or I would give him a direction or a thought that I liked, and he would think about it, and it would eventually become a story. To me, it was always easy working with Bill. Others were talking about him not meeting deadlines or giving stories in script form, but there was no such thing as far as I was concerned. It was just easy working with him, no prima donna stuff at all, and it went very well all the time we worked together."

According to Nodell, Finger's stories were his greatest contribution to Green Lantern. "I had thought of the character and his stories as being fantasy. By Green Lantern's thinking, he could do something because of the extra power from the lantern that came from a meteor thousands of years ago. He could wish himself, or think himself to fly or go through a wall as long as the ring was activated. Bill would write great stories around that."

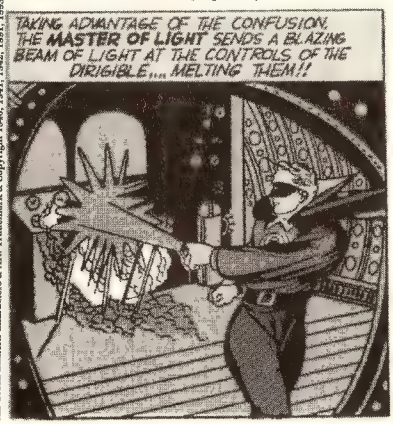
The original Green Lantern costume is one of the flashiest and most distinct in comics, combining a purple cape with a red shirt and green pants. Nodell says one of the inspirations for the design was theatrical. "A little of it was an extension of what the characters would be like on stage, because that's what I was familiar with," he says. "I used what I recalled from Greek mythology, and that helped me. And there was enough green on the costume to satisfy me."

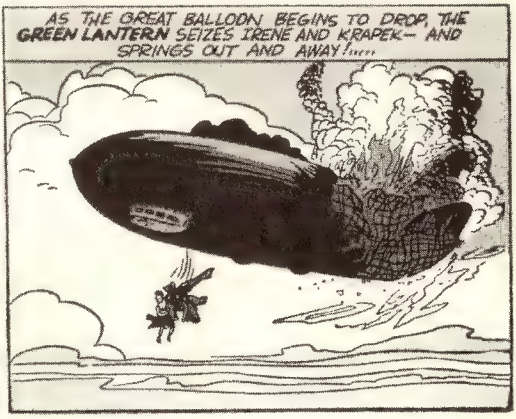
Nodell, who also did the Green Lantern chapters in the Justice Society stories in *All-Star Comics*, has trouble remembering many of the heroes and villains from the '40s, though a few stand out. "The character that I found intriguing was Pan, who carried his pipes and whistled his thoughts," he says. "After hundreds of years, Pan came back as a normal human. We didn't use him more than once or twice, but he was interesting. Then, we brought on Doiby Dickles and his taxi-cab. He was humorous relief, and someone for Green Lantern to play off of. That was important, too. There were others, but I don't recall most of them."

AFTER DOON LEAVES...
A HUNNERT TOUSAND BUCKS. CHEE!
WE GOT IT AFTER ALL..
WELL, DOIBY, IF IT HADN'T BEEN FOR YOU I GUESS I WOULD HAVE HAD A HARD TIME GETTING THE MONEY!
OH, DAT'S ALL RIGHT... ANYTIME YOU GIT STUCK JIST COME AN' SEE ME.. HUH? WOT AM I SAYIN' ? SAY ...ARE YOUSE KIDDIN' ME ?

"He was humorous relief, and someone for Green Lantern to play off of," says Nodell of taxi driver Doiby Dickles.

"Comics have been very good to me and I'm glad to be associated with comics now more than ever," Nodell says, proudly.


TAKING ADVANTAGE OF THE CONFUSION, THE MASTER OF LIGHT SENDS A BLAZING BEAM OF LIGHT AT THE CONTROLS OF THE DIRIGIBLE... MELTING THEM!!



All Green Lantern Characters & Art: Trademark & Copyright 1940, 1941, 1942, 1991, 1993 DC Comics Inc.

THAT NIGHT, ALAN DONS HIS COSTUME...TOUCHES THE RING TO THE MYSTERIOUS LAMP...
AMAZING HOW JESS CAME TO THE SAME CONCLUSION I DID! I'LL LET HER THINK THAT I'M STAYING IN THE CITY TO LOOK AT TRANSMITTERS (BETTER) THAT WAY!
IN A TRICE, ALAN SCOTT HAS BECOME THE SCOURGE OF CRIME... THE GREEN LANTERN!
AND I SHALL SHED MY LIGHT OVER DARK EVIL... FOR THE DARK THINGS CANNOT STAND THE LIGHT... THE LIGHT OF THE GREEN LANTERN!
WITH THE SPEED OF THE LIGHT OF WHICH HE IS MASTER, HE STREAKS THROUGH THE SKY...
I OUGHT TO BE AT WXF BY MORNING! I'LL BEAT IRENE HERE WITH HOURS TO SPARE!
AS THE MORNING SUN RISES, A HURTLING FIGURE PLUMMETS DOWN BESIDE THE GREAT TOWER OF STATION WXF...
ED NOTE—ALL RADIO STATIONS HAVE WHAT ARE KNOWN AS TRANSMITTER STATIONS AND TOWERS, SITUATED AT SOME POINT OUT OF THE CONGESTED CITY AREAS—THE DYNAMOS CONTAINED IN THESE STATIONS MUST BE IN PERFECT WORKING ORDER TO INSURE SATISFACTORY RECEPTION!
WITH CATLIKE STEALTH, HE FLITS THROUGH THE INTERIOR....WHEN...
KRAGEN, YOU ARE A TRAITOR! YOU MUST DO THIS FOR THE FATHERLAND!
I AM AN AMERICAN! I AM A CITIZEN OF THE UNITED STATES! THIS IS MY FATHERLAND!

The original power lantern was forged from the metal of a strange meteor. In reality, Nodell got the idea from a subway signalman's light.

All Green Lantern Art: Mart Nodell

Mart Nodell began tiring of *Green Lantern* at World War II's end; after exploring other opportunities, he wound up working for another comics publisher.

"By 1947, I felt like I had done the best of *Green Lantern*. So, I left comics and tried advertising," he says. "At that time, it wasn't easy to get into anything. I tried for a year to get into advertising and it didn't work out, so rather than go back to National Comics, I discussed coming on staff with a chap at another company. His name was Stan Lee. He was very young then, he was editor for his uncle, [publisher] Martin Goodman. Stan said, 'Come aboard.' We had quite a staff there at Timely [later Marvel] between '48 and '50. I worked with Syd Shores, Johnny Buscema, Carl Burgos, Dan DeCarlo, Gene Colan and a few others. We got guys like Mike Sekowsky on a freelance basis.

"I was working mainly on horror stories, but I did some *Captain Americas* when they were very busy, though Syd Shores and Gene Colan were the main pencillers on that. I did *Human Torch* and *Sub-Mariner*. Sometimes we would be very busy, and I would only do some of the pencilling on a story, so when people ask which work I did at Timely, I have to say I can't decipher it, because it may have been inked by two or three inkers. After the shop closed and it became all freelance, I left in 1950."

Nodell finally broke into advertising, and worked for numerous ad agencies in New York and Chicago, including BBD&O and Leo Burnett; Nodell was even part of the team that created the Pillsbury Dough-Boy.

"I was transferred back to Chicago by Leo Burnett as an art director after leaving comics. From 1970 on, I worked on special sections for newspapers and large malls. I stayed with it until 1975. While I worked with the agencies, some of my accounts were Sara Lee, Proctor & Gamble, Kellogg's and other foods. I never had ulcers—I gave ulcers!" he laughs. "I didn't miss comics, because I was too busy in advertising. Then, while I was working at a suburban Chicago newspaper, Gary Colabuono [of Moondog's Comics chain], a national dealer, got me back into comics."

Nodell was unaware of comics or the Silver Age revival of Green Lantern in *Showcase* because he was caught up with his new career. When he eventually heard about the revamping of his hero by editor Julie Schwartz at DC in *Showcase* #22, he was surprised. "It was kind of strange to me, until I learned a little bit more about it and got more involved. I asked questions and got to know many people—I got to know people at DC all over again, because it was a new group. I've been enjoying everything else that has been going on, including traveling to comics shows."

In 1992, Nodell and wife Carrie appeared at 34 comics cons and a few comic shop signings, and expect to at least equal that in 1993 and 1994. Nodell says no one in the Golden Age would have ever believed there would someday be comic book conventions across the country drawing thousands of fans. He explains that when he began working in comics, the artists and writers were generally isolated in the New York area.

"At that time, we were just trying to define what we were doing," he says. "My guess is that most fellows who were working back then, especially chaps like Carl Burgos, didn't necessarily have to be the best of artists. But the ideas, planning and continuity always provided a pretty darned good story for a relatively new medium. I liked what we were doing. It was very much like we were on an island. With no research at all to go by, the best that we could hope for was that we were doing salable work, and hope that the publishers would see it that way."

Mart Nodell is proud of Green Lantern's continuing success and of the progress made by comics since the early 1940s, noting that he still does occasional work in the field today.

"Comics have been very good to me, and I'm glad to be associated with comics now more than ever," he says. "I've done some work for DC, celebrating our 50th anniversary with *Green Lantern* #19 of the present series, and hopefully will do more. I'm very pleased with how things are going in comics. I like what has been happening, and I like the fact that comics have been accepted by the general public as a legitimate genre."

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THE SHADOW

By DAN SCAPPEROTTI

Although the nation was in the throes of the worst economic period in its young existence, the 1930s produced a wide variety of truly American cultural icons that continue to thrive into the final decade of the century. Superman, Batman, the Lone Ranger, Donald Duck and a host of other characters emerged from those dismal days when the populace sought escape in popular entertainment. And one of these icons was The Shadow.

On July 31, 1930, The Shadow came to life on the *Detective Story Hour* program. After a year, the Blue Coal Company, "makers of America's finest anthracite," picked up the broadcast as sponsor and presented Frank Readick as The Shadow, hosting a half-hour of mystery/drama followed by a half-hour of music. Readick would play the character on and off for several years.

Although the advertising gimmick was successful, confused listeners hopped off to their local newsstands demanding copies of *The Shadow* magazine rather than *Detective Story*. The publishers caught on fast and hired writer/magician Walter B. Gibson to pen a series of pulp novels based on a character that didn't exist. Writing as "Maxwell Grant," Gibson created the dark figure who struck terror into the hearts of criminals (see page 21).

Interestingly, The Shadow actually had two different incarnations: the pulp character and the radio's Lamont Cranston are generally very different interpretations of Gibson's creation. Until 1937, the radio Shadow played a subordinate role as he bounced from one program to another, including a bizarre stint on *Love Story Hour* which dramatized stories from Street & Smith's *Love Story* magazine!

Street & Smith wanted to make their pulp character the centerpiece of a new dramatic program to better promote the magazine. The show's sponsor was reluctant to tamper with a proven, successful formula and a dispute erupted which kept the cloaked avenger off the airwaves for a few years. Finally, Blue Coal agreed to a trial run with the new format, making radio history.

Art: Eduardo Barretto/Toom: Anthony Tollin/DC Comics Inc.

The 1937-38 season broadcast over the Mutual Network represented a major breakthrough for the cloaked crimefighter. On September 26, 1937, the new season opened with "The Death House Rescue" and Orson Welles made his inaugural appearance as Lamont Cranston, with Agnes Moorehead appearing as his "friend and companion, the lovely Margo Lane." While The Shadow of the pulps relied on disguise and his ability to blend into the sinister shadows to thwart the underworld, the broadcast Lamont Cranston used a secret he had learned in the Orient "to cloud men's minds so they cannot see him." The Shadow became invisible! It was the perfect ploy for a radio program.

Few of the magazine's characters survived the transition from pulp page to radio. Among the survivors were cab driver Moe "Shrevvie" Shrevnitz and Police Commissioner Ralph Weston. Margo Lane was created for the radio series and later joined the magazine cast.

Welles had become a star with his famous Mercury Theatre which boasted a stable of such fine actors as Moorehead and Joseph Cotten (many of whom would later appear with him in *Citizen Kane*). His busy schedule precluded rehearsals for the *Shadow* program. The actor allocated an hour a week to the program, a half-hour of which was to actually travel to and from the broadcast. Welles would dash from his uptown theater to the *Shadow* broadcast with only minutes to spare.

One day, just making it to the microphone before the program went live, Welles grabbed his script, fumbled it and it fell, scattering pages all over the floor. While the director and other cast members stared in stunned disbelief, Welles calmly pulled out the real script from his back pocket and began with The Shadow's signature mocking laugh. It was all a practical

Assistance & All Photos & Art: Courtesy Anthony Tollin

LAUGHS!

In the darkness, you can hear terrifying crimefighter, but you cannot see him.

joke on the director.

While Welles' contribution to the Shadow canon was important, it was relatively short-lived, consisting of only 41 broadcasts between September 1937 and August 1938. By the fifth broadcast, "Temple Bells of Neban" (10/24/37), The Shadow's secret was already threatened. In this pivotal episode, audiences learned that the powers of The Shadow could be dispelled. Years before, a Yogi in the Temple of the Cobra at Delhi taught Lamont Cranston the magical trick to becoming invisible. The mystic's young niece, however, was also present and now, years later, she threatened to destroy The Shadow through her knowledge of Indian mysticism and the secret of the Bells of Neban.

Many of these early yarns are as fresh today as they were in 1938, dealing with such topics as profit-seeking religious cults ("Bride of Death," 3/6/38), drug trafficking ("The Temple Bells of Neban") and traumatized war veterans ("Silent Avengers," 3/13/38).

Welles left *The Shadow* when he and John Houseman brought the repertory company to their own radio show in summer 1938. Although *The Mercury Theatre of the Air* wasn't a smash success, it was a move that would soon catapult the young director/actor to national prominence. On October 30, 1938, Welles broadcast the most famous radio program in history, The Mercury Theatre's production of H.G. Wells' *War of the Worlds* (STARLOG #137). The show terrified a nation and made Welles a star. Although Welles had signed off as The Shadow, radio audiences heard him again the following year when 15 of his programs were rebroadcast for the summer season.

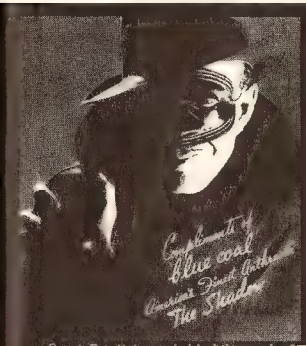
The role of The Shadow was then awarded to Bill Johnstone. Agnes Moorehead stayed on as Margo for another season, after which Marjorie Anderson took over until her untimely death in 1944. Lesley Woods assumed the role for a season before handing off to Grace Matthews, who played Margo from 1946 until 1949. Gertrude Warner became Cranston's companion in 1949 and remained until the show left the air.

And The Shadow's adventures? They continued to be both bizarre and exciting. The reconstruction of a church is being delayed by a murderous, black-robed ghost in Johnstone's second broadcast, "The Black Abbot," which aired on October 2, 1938. Cranston is called in to investigate the disappearance of the church committee members only to discover they've fallen victim to a demented architect, who discovered priceless relics in the bowels of the sacred edifice.

"The Sandhog Murders" (11/26/39) offered a topical subject tied in with the then-current construction of New York City's Midtown Tunnel. The construction crew on the underwater tunnel, known as sandhogs, are meeting grisly deaths. Lamont Cranston, of course, investigates.

Like many shows of the day, the program's music was solely the contribution of an organist. The instrument's range could provide the mysterious atmosphere needed to draw listeners into the strange world of The Shadow. For years, organist Rosa Rio was the woman behind the keyboard, and the haunting melody of Saint-Saëns' "Omphale's Spinning Wheel" alerted listeners that it was time for *The Shadow*.

After the abbreviated 1942-43 season, Johnstone left the program for Hollywood. Bret Morrison, a radio actor, who had been *Mr. First Nighter* on



Frank Readick was behind the mask of The Shadow as host of the *Detective Story Hour*.

Welles Photo: UPI

The most famous Shadow was Orson Welles, though he only voiced the hero for about a year.

Bret Morrison played The Shadow the longest, for more than a decade (with a season off) from 1943 to 1954.

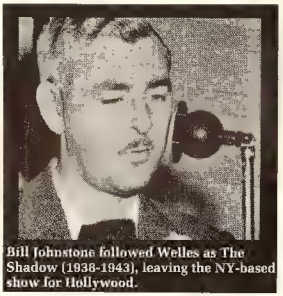


Photo: Malcolm Varon

Bill Johnstone followed Welles as The Shadow (1938-1943), leaving the NY-based show for Hollywood.

Shadow Characters ™ Trademark & Copyright 1994 Advanced Magazine Publishers Inc. Design & Layout: Vera Naughton

John Archer portrayed The Shadow during the 1944-45 season. Half of his episodes were scripted by SF legend Alfred Bester.

Broadway ingenue Margot Stevenson actually inspired Margo Lane. She got to play the part opposite Welles during the 1938 Goodrich summer season.

another famous radio drama, became The Shadow. Except for the show's 11th season, when the part was played by Steve Courtleigh and John Archer, who later blasted off in *Destination Moon* (STARLOG #203), Morrison continued with the character until the program's cancellation in 1954. Morrison was a well-rounded talent working as a writer, director and interior designer as well as a radio actor. He took the role of the invisible crimefighter seriously.

The show was broadcast in front of a live audience, whose members were cautioned not to applaud or make any noise. Although few in number, there are times when the audience couldn't contain themselves. During "The Cat and the Killer" (1/12/47), for instance, having counted to seven, Cranston's cab driver friend Shrevvie stops and after some prompting from Cranston asks, "You mean there's more?" The audience can be heard laughing. Even Morrison himself can't help slipping an amused tone into his voice.

At 1 p.m. on Sunday afternoons, the cast would assemble for rehearsals. At 4:30, the studio audience came in and the show went out over the airways an hour later. The actor playing The Shadow used two microphones. While in the Cranston persona, a normal mike was used, but when The Shadow appeared, a filtered instrument was provided. Morrison would sometimes don a cape and slouch hat when he became the alter-ego. Perhaps it made it easier for the studio audience to believe in The Shadow.

A legend in his own right, Ken Roberts announced *The Shadow* from 1931-1944, working with Readick, James La Curto, Welles, Johnstone, Morrison and Archer.

Everything didn't always run smoothly. On "Ghosts Can Kill" (1/15/39), the Shadow confronts a killer in the back seat of a car after he has tried to murder the governor. The filter wasn't on when Johnstone stepped up to the microphone and the first few words are in Cranston's voice.

The relationship between Lamont Cranston and Margo Lane was probably pushing the censorial limits during the period, when radio and films were more restricted than today. The unmarried couple obviously had more than a platonic relationship. They called each other "darling" and would frequently be found having breakfast together while traveling all over the world. "Sandhog Murders" probably offers the closest example of the affection that Cranston and Margo share. Trapped deep in a tunnel under the river with the deadly pressure increasing and facing almost certain death, Cranston holds Margo and tells her, "I know now that I've been right about you. We've certainly had great times together."

While Sam Spade, Nick Carter and other radio detectives all had their own girl Fridays, Margo Lane was an

integral part of *The Shadow*. While the others used their distaff members for exposition and Spade dictated his adventures to Effie, his secretary, The Shadow would often have to save Margo from the clutches of some mad fiend or crazy scientist.

"House of Horror" (11/17/40) found Margo strapped to an operating table while a madman prepares to combine her brain with a portion of a gorilla's brain. She was about to join the passengers of a ghost subway train in "Carnival of Death" (11/10/40); unfortunately, the other passengers were all dead. And in "Death Prowls at Night" (3/23/41), The Shadow must rescue Margo from a werewolf, one of the few stories with a supernatural resolution.

For the most part, the *Shadow* program relied on a quartet of typical plots which could be mixed and matched by the writers; the mad scientist's search for power, The Shadow's vulnerability where his powers are threatened, the old dark house mystery and the demented quest for vengeance.

The program's writers weren't adverse to recycling plot ideas. In "The Gorilla Man" (4/2/46), a lonely animal keeper believes he has turned into a gorilla and bumps off a few people. Thinking he has an ape's athletic ability, he plunges to his death while trying to escape The Shadow along a drain pipe.

A year later, "Spider Boy" was broadcast. This time, a lonely young man is driven to believe he has been given the web-spinning skills of his pet spider. When confronted by The Shadow, the psychopath tries to escape by spinning a web, only to fall to his death.

Perhaps the most often-used storyline was the apparent return from the grave of killers executed in the death house. But logical explanations always ruined the eerie fun. In "The Return of Carnation Charlie" (2/4/40), Charlie seems to have risen from the grave to take revenge on several people. The climax, however, discloses that a man dying of cancer took the killer's place in the electric chair.

The fingerprints of executed strangler Peter Dorn are found at the scene of several murders in "Walking Corpse" (3/24/46). A voodoo cult that had helped the police send the man to prison seems involved until The Shadow reveals the real killer. He learns that Dorn's older brother grafted the dead man's prints onto those of a small-time crook and drugged him into committing the murders.

Condemned killer Ralph Gorman threatens to take revenge on several people, including the state's governor,

(continued on page 64)

In 1938, Johnstone and Agnes Moorehead (later known as *Bewitched*'s Endora) investigated as Lamont Cranston and his Margo.

Morrison and Gertrude Warner played Cranston and Lane in more episodes than any other radio thespians.

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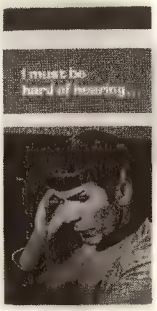

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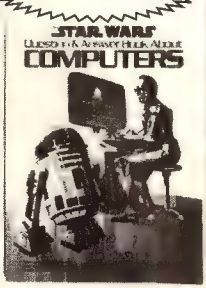

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THE SHADOW UNMASKS!

Behind the red scarf & the dark cloak, real mysteries await unraveling.

By WILL MURRAY

One wintry night late in 1930, Walter B. Gibson sat listening to the radio with fellow magician Howard Thurston and first heard the laugh of The Shadow.

"Thurston was interested in getting up a radio show," recalled Gibson, a former Philadelphia crime reporter who had become a ghost writer for magicians like Thurston and Harry Houdini. "We were discussing radio, so we would turn on the radio to hear what was on it. *The Detective Story Hour* was one of the things we happened to hear. The announcer spoke and said he was The Shadow: 'Your announcer is The Shadow.' He ended with a rather chilly laugh. Not too chilly; it was more of a know-it-all laugh. It didn't particularly fit what we were planning, so we just dismissed it."

Little did Gibson know that very laugh was to haunt the remainder of his days. Or that at the offices of Street & Smith, publishers of *Detective Story Magazine*, plans were being laid to issue a magazine called *The Shadow* to secure copyright on the disembodied voice that had already captivated radio-listening America.

So when he walked into the offices of editor Frank Blackwell that December, hoping to sell him a few detective stories, Gibson was surprised to have the job of writing a *Shadow* novel offered to him. Had other pulp detective writers known what a lucrative assignment it would turn out to be, they might have dumped Gibson out the nearest window to get him out of the way. Had Gibson an inkling of the Herculean task that saying "Yes" would kick off, he might have run all the way back to Philadelphia.

Up until that point, The Shadow consisted of a name, a creepy voice and a laugh. He was an announcer, *not* a character. Whether he was good or evil wasn't clear. It was Gibson's task to flesh out these scraps into a compelling figure. Blackwell offered him little in the way of suggestions or guidance. Street & Smith wanted one Shadow story for trademark purposes.

Walter B. Gibson took a shadowy voice from the radio, and transformed it into a classic crimefighter.

Art: George Rozen

When *The Living Shadow* appeared in the first issue of *The Shadow*, it sold out. Gibson was asked for three more novels. Upon turning in his fourth, he was told *The Shadow* was now a monthly magazine, and to get busy. By the first year's end, his new editor John L. Nanovic asked him for an unprecedented *two* Shadow novels per month—24 novels a year.

"Wisely or otherwise," Gibson wrote many years later, "I took it, and the race against time was underway."

At the start Gibson's Shadow was a nebulous figure in a black cloak and slouch hat. Part detective, part uncanny master of disguise, he seemed supernatural, yet dealt merciless justice with a matched brace of .45 automatics. He was called The Shadow due to his stealthy "shadowing" of criminals, as much for the weird shadowy

Art: George Rozen

profile he cast. Feared by the underworld, to the police he was at best a myth and at worst, a crook himself. Gibson hinted that The Shadow had been a World War I spy, long thought dead, true name unknown.

Gibson literally created virtually all the major elements of The Shadow saga on the fly, sometimes rethinking the character continuity issues after establishing it. In the second novel, *The Eyes of The Shadow*, his mysterious hero was revealed to be millionaire globetrotter Lamont Cranston. In the third, Gibson abruptly changed his mind and revealed that The Shadow had only *usurped* the real Cranston's identity.

"Thomas Lamont was the name of a very famous financier," Gibson once explained. "I figured that the name Lamont sounded like money. Cranston was the name of a theater manager in Glasgow, Scotland."

Over the course of the first 60 novels, Gibson built up a huge cast of characters. There were his crime-fighting secret agents, who included Harry Vincent, reporter Clyde Burke, contact man Burbank, Dr. Roy Tam and taxi driver Moe Shrevnitz. The police were represented by Detective Joe Cardona and Commissioner Ralph Weston and his occasional replacement commish, Wainwright Barth. The Shadow adopted a bewildering array of alternate identities, including Henry Arnaud, George Clarendon and Phineas Twambley. But he preferred impersonating Lamont Cranston, the better to hobnob with fellow Cobalt Club members, who included both Weston and Barth. The Shadow's frequent Cranston impersonations would later come back to haunt Gibson and his creation.

Gibson also adopted a secret identity. He wrote under the name Maxwell Grant, pretending to chronicle true exploits from The Shadow's own casebook. Every effort was made to identify his Shadow with the radio counterpart, who broadcast anti-crime messages each week. It was a brilliant marketing ploy. Sales soared. Some gullible Americans thought The Shadow actually existed!

In 1932, the newly-rechristened *Shadow* radio program, under siege from parental groups because the sinister radio voice gave some children nightmares, went off the air and Gibson had the character all to himself. He ran with it, turning his Shadow into a relentless crimefighter.

"Crime was so rampant during the Depression that the idea of bringing someone back to battle it was a natural," recalled Gibson. "After *The Shadow* started, a great many imitators and challengers followed, like the Whisperer, the Avenger, Superman and Batman."

In the beginning, Gibson's Shadow was a mysterious figure in black cloak and slouch hat.

Art: George Rozen

As "Maxwell Grant," Gibson wrote 283 of the 325 Shadow novels.

Art: George Rozen

Over his first 60 novels, Gibson built up an extensive cast. To aid his battles against crime, The Shadow fielded a vast network of loyal agents.

Art: Graves Gladney

Who is The Shadow really? At first, Gibson revealed him as millionaire Lamont Cranston, an alter-ego later made famous on the radio series.

According to Gibson, however, The Shadow *really* was WWI ace/spy Kent Allard, thought dead in a plane crash in South American jungles.

For the first eight years of the magazine—some 130 novels—no one, not even Maxwell Grant himself, knew the true identity of The Shadow. It might have continued in that way far longer except that Mutual Broadcasting had decided to revive *The Shadow* radio program in 1937, this time using the Street & Smith novels as their inspiration.

Gibson was called in to consult on the scripts, but his role ended when the original writer quit after one episode. Mutual simplified Gibson's formula to a handful of characters, principally Cranston, Commissioner Ralph Weston, Moe "Shrevvie" Shrevnitz and a new character created for radio, Margo Lane (see page 16).

The program, which initially starred Orson Welles as Cranston and Agnes Moorehead as Margo, became so popular that it virtually hijacked the general public's perception of The Shadow. Or misconception, as Gibson came to see it. On radio, The Shadow was *really* Lamont Cranston, no ifs, ands or buts about it.

Perhaps realizing a problem lay ahead, Gibson decided it was time to bring his hero out of the shadows. The 1937 novel, *The Shadow Unmasks*, first revealed the Shadow's real name. He was actually aviator Kent Allard, who after an illustrious World War I career as a master spy called the Dark Eagle, deliberately crashed into the jungles of Guatemala in order to fake his death so he could fight post-war organized crime in secret. When the real Lamont Cranston is reported injured while The Shadow is impersonating him, The Shadow fakes a return to civilization as his true self, Kent Allard, claiming to have lived all those years with the Xinca Indians as their white god. Allard is hailed as a returning hero, and The Shadow now had a cover identity no one would ever connect with his cloaked self.

Allard was loosely based on Colonel P.H. Fawcett, an aviator who disappeared into the jungles of South America and was never heard from again.

Another problem was Margo Lane. More and more readers came to *The Shadow* magazine from radio—just as it had been at the start. Letters poured into the Street & Smith offices, asking one question: Where was Margo?

Eventually, Gibson was forced to include Margo in his stories and adopt other popular radio concepts. Kent Al-

By the '40s, The Shadow had begun conquering other media. There were films, toys, movie serials, comic books and a newspaper strip.

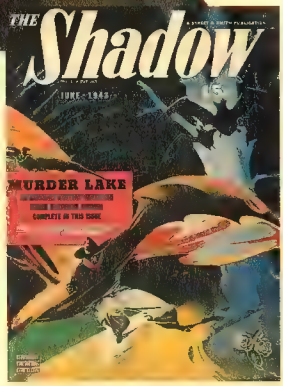
Gibson's fellow "Maxwell Grant"s were Theodore Tinsley, Bruce Elliott and Doc Savage creator Lester Dent (who wrote just one Shadow novel, revised by Gibson).

All Art: Courtesy Will Murray
Shadow Characters: Trademark & Copyright 1994 Advanced Magazine Publishers Inc.
Shadow Cover Art: Copyright 1933, 1934, 1935, 1936, 1937,1938, 1940, 1941,1943, 1944 & 1948 Street & Smith
Design & Layout: Vera Naughton

Always wanting to see a major movie, Gibson had a jokey idea for Shadow casting in the early 1980s. Why not—Ronald Reagan?

Art: Graves Gladney

Later in *The Shadow*'s run, the magazine slowed up (to monthly publication) and slimmed down (to a pulp digest format).



Art: Modest Stein

A legion of legends interpreted *The Shadow*: the pulps' Jerome & George Rozen, Graves Gladney and Modest Stein with interior art by Tom Lovell, Edd Cartier and Earl Mayan.

lard faded from the stories, which grew more and more to reflect the famous radio legend that Lamont Cranston had learned the hypnotic power to cloud men's minds so he was invisible from a Hindu Yogi at the Temple of Cobras in India, as an early episode explained it. Gibson's Shadow possessed no such supernatural ability. His magic was illusion—stage magic that Gibson himself had learned from Houdini and other great magicians.

"We just figured that since the people were sold on Cranston," Gibson once explained, "we might as well play along with it. As soon as the War hit, I couldn't have any of those fantastic spy rings because they were reality, and we went into whodunits. Whodunits were fitted perfectly for Cranston around the Cobalt Club and having some particular crime in New York. And we wanted to use Margo Lane occasionally because of the radio tie-in. She fit into stories as long as Cranston played the debonair part."

By that time, The Shadow had exploded into a multi-media sensation. There were films, movie serials, toys and even a Street & Smith comic book and separate daily newspaper strip—both of which the prolific Gibson managed to fit into his hectic writing schedule.

As the years rolled on, finding suitable opponents for The Shadow became one of Gibson's chief concerns—next to meeting deadlines. It was rare when a villain, such as Dr. Rodil Mocquino, better known as The Voodoo Master, survived his first brush with the Master of Darkness. But in 1939, Gibson finally conceived the perfect Shadow foe.

"I confronted The Shadow with the most formidable antagonist of all, Shiwan Khan, who sought to achieve the world rule almost attained by his ancestor, Genghis Khan, centuries before," as Gibson explained in his *Shadow Scrapbook*. "Shiwan Khan arrived straight from Tibet in a novel titled *The Golden Master*, equipped with all the mystical powers and hypnotic know-how that The Shadow himself had gained during visits to that far-off land."

Khan fought the Shadow over the course of an unprecedented four novels, *The Golden Master*, *Shiwan Khan Returns*, *The Invincible Shiwan Khan* and *Masters of Death* before their final fiery confrontation. It was the series' high point.

When *The Shadow* magazine finally wound down in 1949, Walter Gibson discovered he had written an astounding 282 of the 325 Shadow novels published. It remains a record to this day. When *The Shadow* radio program finally went off the air in 1954, more than 500 episodes had been broadcast, starring half-a-dozen Shadows, including William Johnstone, John Archer and Bret Morrison. Film Shadows included Rod La Rocque, Victor Jory, Kane Richmond and Tom Halmore.

After the heyday of The Shadow, Walter Gibson returned to writing about crime and magic, sometimes writing new Shadow stories as nostalgic interest in his characters flickered on and off. For a long time, it seemed as if The Shadow had laughed his last.

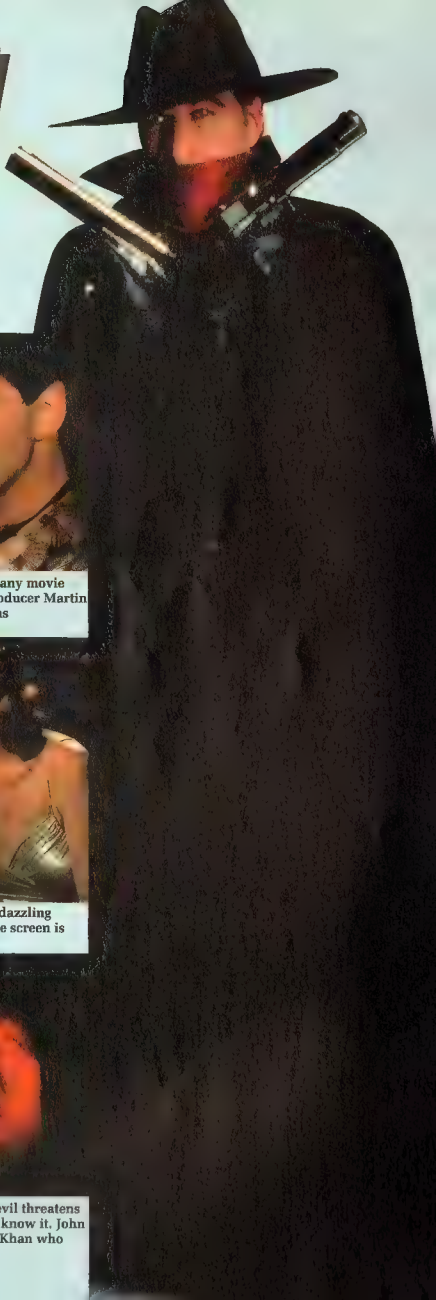
But when Universal first optioned the cloaked crime smasher in 1980, Gibson realized an important new chapter was about to dawn. As successive scripts passed through his hands, he grew anxious to see a finished film and wondered, "With all the wealth of stuff they have to pick from *The Shadow*, you would think they would have taken something that was typical of it. Why don't they read my Shiwan Khan stories?"

Perhaps it was this impatience that caused Gibson to begin a brand new Shadow novel, featuring the return of the long-dead Golden Master, Shiwan Khan, which remained uncompleted upon his death on December 6, 1985.

Although he didn't live to see it, Walter Gibson's fondest wish for *The Shadow*, a faithful motion picture adaptation based on his novels, has finally come to pass, with Shiwan Khan as the villain extraordinaire. Will it lead to a new multimedia Shadow revival?

That, only The Shadow himself knows.

THE SHADOW RETURNS!



Finally on the screen, the Master of Darkness reaches out to battle evil.

By WILL MURRAY

A familiar figure is stalking Soundstage 12 on the Universal Studios lot, where the long-awaited production of *The Shadow* is in its third month of filming.

He strides about, tall, imposing—and curiously stylish for a creature so steeped in the 1930s pulp tradition. A slouch hat shades his hooded eyes. A scarlet scarf is wrapped mummy-tight around his mouth, the trailing end flung over his ebony back. When he moves suddenly, the black cloak billows to reveal the gleaming butts of two of the largest .45 automatics ever captured on film. Only The Shadow's trademark nose, hawklike and masklike, just as his creator Walter B. Gibson described it in hundreds of classic pulp novels, is clearly visible.

"Baldwin really looks good as The Shadow," COMICS SCENE remarks.

"That's the stunt double," corrects producer Martin Bregman.

Lounging in his director's chair before the Art Deco entrance to the gargantuan Throne Room set, where the film's climax will be shot over the next several weeks, Bregman seems quietly pleased. The Shadow's hallmark has always been illusion, from the radio gimmick of an invisible hero to the thrilling Houdini-esque escapes of the pulp novels. Born on radio at the beginning of the Great Depression, The Shadow was the first true multi-media character ever created. And Bregman has toiled for more than a decade to bring the legendary Master of Darkness to the silver screen. It has been a long road. For both of them.

"Alec Baldwin is an actor. Many movie stars are not actors," says producer Martin Bregman of the man he cast as *The Shadow*.

Bringing Lamont Cranston's dazzling companion Margo Lane to the screen is Penelope Ann Miller.

The fiery face of Mongolian evil threatens the safety of the world as we know it. John Lone is a serpentine Shiwan Khan who battles *The Shadow*.

"There is something people find fascinating about this character," explains director [illegible] "It will be exciting."

"One of the things I love about this film," Mulcahy points out, "is that we have such an eclectic cast"—including Sir Ian McKellen and Tim Curry.

Universal's rendition of a 1930s New York City brings to mind an era long gone—an era when The Shadow still lurked on the radio waves.

Shadow Characters: Trademark & Copyright 1994 Advanced Magazine Publishers, Inc.

The Shadow started as a nameless voice narrating CBS' *Detective Story Hour* in 1930 (see page 16). The radio program was designed to sell Street & Smith's weekly *Detective Story Magazine* by reading a forthcoming story over the air. Scripter Harry Engman Charlot is credited as naming the announcer/narrator The Shadow. Actor James La Curto took the role to heights of creepy ecstasy, first voicing The Shadow's shuddery trademark laugh.

That bodiless voice captured America's imagination, and Street & Smith responded by launching a pulp magazine, *The Shadow* (see page 21). It fell to writer Gibson to put flesh on The Shadow's invisible bones. Gibson invented everything from The Shadow's primary alter-ego, Lamont Cranston, to Maxwell Grant, the pseudonym under which Gibson penned The Shadow's crime-crushing exploits.

Within a year-and-a-half of the January 1931 debut of *The Shadow Magazine*, roaring sales fed by the radio mystique propelled it to publication every two weeks. Yet a public backlash led to the radio program being dropped. The Shadow continued on. That same year, Universal released six Shadow short subject films modeled after the radio program. The first feature film to employ the character was *The Shadow Strikes* in 1937. It starred Rod La Rocque. A sequel, *International Crime*, followed a year later, with a Columbia serial starring Victory Jory following in 1940.

In 1937, The Shadow returned to radio when Mutual re-launched the familiar drama, loosely based on the pulp magazine stories. Orson Welles, William Johnstone, Bret Morrison and John Archer all played the dashing Cranston. It would run uninterrupted for 17 years. Street & Smith launched its *Shadow Comics* in 1940, with Gibson scripting. Along the way, there were toys, games, Big Little Books and a trio of Monogram films starring Kane Richmond in 1946.

The heyday of *The Shadow* ended abruptly in 1949 when both the magazine and comic were quietly folded. The radio show continued to 1954. But The Shadow kept returning. There were two failed TV pilots in the 1950s. Nostalgia brought returns to radio beginning in 1961. Comic books (most recently from DC and Dark Horse) and paperback revivals have continued to this day. Yet over all those decades, no serious Shadow film was undertaken. Until Martin Bregman stepped into the picture.

I was a fan of *The Shadow* when it was a radio show," Bregman explains. "That was one of the reasons it interested me. I first became

Screenwriter David Koepp examined the hundreds of *Shadow* pulp n... radio shows to find the r... movie. He leaded upon ... his Mongol horde.

interested before the *Superman* and *Batman* movies came out. It just took me a long time to find the right combination—the right writer. We tried many times before and the material I had gotten up to that point just didn't work."

Over 11 years, three entirely different scripts were undertaken, each with its own distinctive interpretation of the Master of Darkness. The earliest version, by Leslie Newman, was based on *The Shadow's Shadow* and grew out of Lamont Cranston's wartime experiences. A Howard Franklin script opted to pit The Shadow against a ruthless gangster reminiscent of James Cagney's character in *White Heat*.

"None of them worked," Bregman says dismissively. "They were either precious or—well, I don't want to bury anybody. You know what they weren't? They weren't The Shadow. *This* is The Shadow."

The screenwriter who finally clicked was David Koepp, co-scripter of *Jurassic Park* and *The Paper* (CS #44). "Michael Bregman was the one who brought David in," Martin Bregman reveals. "After several meetings with him and feeding on his enthusiasm, David outlined the story. I knew he could write a scene. But it was the story, the concept, the character that he saw. No matter what you tell a writer, he's going to write what he sees and what he feels. It can't come from you as the producer. It must come from the writer. Otherwise it'll never work. Because he'll be fighting what you want to do rather than what he thinks it should be, and David's fix on this was very exciting to me."

At this point, the screenwriter appears with a question. "I can't believe, David, that you're interrupting me," Bregman says mock-seriously. "I'm on a roll." Bregman cracks a grin. "But I did make a mistake. One mistake I made was there was another writer..."

"You really should have stayed

As the director of the cult hit *Highlander* and a music video pioneer, the Australian Mulcahy was chosen to lend his visceral eye to *The Shadow*.

with him," Koepp fires back.

"Oh, I don't know," Bregman chuckles. "[David] Mamet saw it a different way."

Both men laugh.

Universal's Shadow is not the too-urbane man about town portrayed on radio any more than he is the lurking sleuth of the pulp novels. While elements from both versions intermingle, the filmmakers have chosen to play up Lamont Cranston's wit on one hand and his dark side on the other.

"Lamont Cranston is a tortured soul," says Bregman. "He's tortured by this tremendous conflict between good and evil."

"That's what I always saw as the psychological underpinning of The Shadow," adds Koepp. "The Shadow to me just implied a dark side. And he's a man torn down the middle."

Both Koepp and Bregman see this interpretation as a natural extension of the Shadow myth. "It's the vision of the material itself," Bregman asserts. "If you go to the original material, which was more than 300 pulp stories, it was in there. There were things that you couldn't do on radio that were very clear in the books. The characters were much clearer, much more precise."

Yet one key element appears to be borrowed from the DC Comics *Shadow* mini-series that writer/artist Howard Chaykin produced 10 years ago.

"At the film's beginning," Koepp reveals, "Cranston's in Tibet as an opium lord, Ying Ko. He's certainly not Superman. He's not truth, justice and the American Way. He's much more of a complex and conflicted character."

Alec Baldwin plays the triple role of The Shadow, Lamont Cranston and Ying Ko. His is only the latest in a long string of names associated with a project that goes back to 1980. Earliest reports touted John Travolta in the role. More recently, Ben Cross, Al Pacino and Jeremy Irons were named.

"When I first saw him on screen, Alec interested me as an actor, and then as a character," Bregman explains. "Then, as he became more popular, I knew that it could work if I could get him to do it. Alec is an *actor*. Many movie stars are not actors. But here's a guy who has to play three roles, and make them believable. I need an actor for that."

Baldwin is much younger than the traditional image most people have of The Shadow, but Bregman sees that as unimportant. "When we were kids and we heard *The Shadow*, we always envisioned an older man. Because we were kids. Of course, he was an older man. But *this* is the right age."

Comparisons to the recent *Batman* films are not so easily dismissed. Both are millionaires who fight crime by night cloaked in black. In reality, The Shadow, who began *nine* years before Batman, was a formative influence on the Dark Knight. Casual moviegoers unaware of The Shadow's history may see only a blatant attempt to cash in on Batman's movie success.

"It was of concern," Bregman admits. "I think Batman is basically a very flat character. There is *no* conflict. Where is his conflict? He's there in uniform. The *Batman* films were dreary movies. They were depressing. The bottom line is I didn't like them. The first one was kind of interesting. It was fun. What made the first one fun was not Batman, it was the characters around him. The character Michael Keaton played was a stick. This is about The Shadow. This is about the man."

The Shadow is going to be merchandised as heavily as *Batman* was, but the ill-fated shadows of previous 1930s period movies—particularly *Dick Tracy* and *The Rocketeer*—loom heavily over these plans. Rumors—fueled by pre-

Design & Layout: Vera Naughton

production art that shows '90s vehicles and settings—abound that filmmakers considered cloaking *The Shadow* in modern dress.

"No," Bregman says flatly. "The Shadow *doesn't* work in modern day. Not at all. You're dealing with crack dealers today."

"There is no date," confirms director Russell Mulcahy. "But it's obviously in the '30s—late '30s, somewhere around there. You're in Tibet and then it says 'New York seven years later.' So, it's a little loose in that, but it definitely has that '30s feel."

Mulcahy (STARLOG #205) is no stranger to heroes. He directed the first two *Highlander* films, which have since become a very lucrative multimedia franchise.

"This is a genre I really like," Mulcahy says. "I love this. *The Shadow*'s a real classic Hollywood film like the old days."

During a lull in the lensing, Mulcahy climbs into one of the ubiquitous golf carts parked outside the soundstage to talk. All around him extras dressed as Mongol warriors are relaxing, too.

A native Australian, he admits his knowledge of The Shadow is limited to a handful of radio shows and comic books that penetrated Down Under.

"I guess my hero was the Phantom," he says. "You know, the man who never dies, the Ghost Who Walks. I was in the Phantom Club. And who else? I used to like Ant-Man, Iron Man, the Justice League."

But he sees The Shadow as different from all those costumed characters. "One thing about The Shadow is he can't fly. He doesn't have superstrength or anything. But he *does* have a very strong psychic quality in the clouding of men's minds. He never really becomes invisible. We've gone to great lengths and expense so it's *not* an invisible man movie, because that would be very boring."

While there will be some humor in *The Shadow*, the director is quite conscious of the pitfalls of going overboard. "This film is definitely *not* being played for camp," he promises. "We would be dead in the bucket. It won't be like the Shadow serial with the guy running around punching people out. When you see The Shadow, he's going to look spectacular, truly spectacular."

"This is a genre I *really* like," Mulcahy adds. "*The Shadow*'s a real classic Hollywood film like the old days."

"At the film's beginning," Koepp reveals, "Cranston's in Tibet as an opium lord, Ying Ko. He's not truth, justice and the American Way."

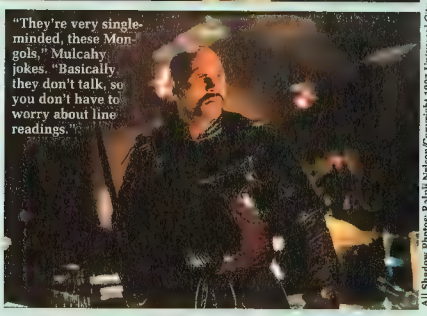
Mulcahy admits to being both thrilled and terrified at the task of bringing this popular culture icon to life. "It's not like we're creating a new character," he notes. "We did some surveys. Even with the younger generation, you say the line, 'Who knows what evil lurks in the hearts of men?' and they *know* that expression. So, there *is* something that people find fascinating about this character. They're about to see him for the first time, really, because I don't think you can count the serials. This is his introduction."

Behind Mulcahy, bored Mongols climb out of their seats and a game of pickup basketball ensues. The Shadow logo is visible on the backboard.

"Bob Ringwood did the costumes," Mulcahy explains. "They look good. It's very authentic. Much of this stuff came from Italy and various places. They have these great helmets, swords, and they have crossbows that open out and various things. It took a while to put together."

The Mongols are minions of the film's chief villain, played by John Lone. "They're very single-minded,

"Lamont Cranston is a tortured soul," says Bregman.



"They're very single-minded, these Mongols," Mulcahy jokes. "Basically they don't talk, so you don't have to worry about line readings."

All Shadow Photos: Ralpi Nelson/Copyright 1994 Universal City Studios Inc.

these Mongols," Mulcahy jokes. "Basically, they don't talk. They communicate by clicking tongues and making guttural noises, so you don't have to worry about line readings," he adds, laughing.

The film mounts an updated version of the Lamont Cranston/Margo Lane radio relationship against the background of the Gibson novels. In addition to his hypnotic powers, The Shadow is armed with twin .45 Silver Heat automatics and boasts a coterie of secret agents.

"One of the things I love about this film," Russell Mulcahy points out, "is that we have such an eclectic cast. Apart from Alec, and Penelope Ann Miller as Margo Lane, we have Ian McKellen, Tim Curry, Jonathan Winters, Peter Boyle and John Lone. It's a really wonderful mixture."

An imposing, bearded Asian in the blue and gold robes of the Shadow's arch-nemesis Shiwan Khan glides past. Is it actor John Lone or *his* double? It's impossible to tell. And that is the beauty—and indeed, the very essence—of *The Shadow*.

You, too, will know soon.

WHERE CHAOS RULES

Art: Bob Layton

By
DREW
BITTNER

Art: Dan Jurgens/Jerry Ordway

After the recent crises of "Unity" and "Deathmate," the heroes of the Valiant Universe might have looked forward to a little rest and relaxation. Not so, as this summer heralds the arrival of "Chaos Effect," the interactive storyline running through Valiant's titles this month.

Ivar the Timewalker returns to present-day Earth from the distant future, where powerful necromancers have unleashed vast amounts of evil "Darque energy." However, the arc he used to cross time fails to close, releasing huge amounts of this magical force and causing worldwide catastrophes. Power outages, natural disasters and mass panic erupt as Valiant's heroes struggle to contain (or simply survive) the unnatural devastation.

"Basically, it was time for a big shake-up," says Bob Layton, senior vice-president and editor-in-chief of Valiant Comics. "We had wanted to do a big story since 'Unity' [1992 crossover], but I just wasn't sure what we *should* do. Then, Los Angeles was rocked by the big earthquake. Many of my friends live out there and went through this tragedy; all of them had their own stories to tell—grim, sad, even a few that were funny.

"You know the expression, 'There are eight million stories in the [naked] city?' Well, we needed something like a cosmic earthquake to shake up our universe so that we could get new things rolling and liven up the books we already had. We won't be crossing over titles, we'll be exploring how these individual characters deal with

All Chaos Effect, Dr. Mirage, X-O Manowar, Harbinger, Rai, Eternal Warrior, Ninjak & Associated Characters & Art: Trademark & Copyright 1994 Voyager Communications Inc.

When the "Chaos Effect" is unleashed, nothing at Valiant will ever be the same.

this horrible situation. In 'Chaos Effect,' there isn't just one threat to overcome, it's a severe breakdown in physical law," he explains. "Jeff Gomez, one of our really talented guys here, is a chaotologist [chaos theoretician]. When I described how I saw this event as a worldwide earthquake, he came up with the necromantic energy angle and saw ways the world might be damaged by it. In the meantime, we have all these characters who use or are powered by necromantic energy, so this event affects them most of all."

"Chaos Effect" is broken down into chapters, beginning with "Alpha." Just as with "Unity," copies of "Alpha" will be issued free of charge, a device that Layton is particularly fond of employing.

"I really love the free comic idea," he declares. "It's a great way to get people to look at the book—and once they look, they will come back for more. Since we want 'Chaos Effect' to be the jumping-on point for new readers, we're making this book a real hot item. I mean, art by Bernard Chang, Dan Jurgens *and* Jerry Ordway? How can you beat that? The art from these guys is beautiful. Bernard has a lovely style, and we're seeing things [from him] we've never seen before."

The dramatic kickoff is sustained in five following chapters—"Beta" through "Omega"—that show how various groups and characters experience the event. Layton says that the five sections suggested themselves, since each revolves around a central focus.

In "Beta," the world's necromantic energy-users, including heroes like Shadowman and Dr. Mirage, and villains like Master Darque and Dr. Eclipse, find their power levels incredibly boosted , making the battles between them more devastating than ever—battles that some of them might not survive.

"Gamma" sees a handful of heroes struggling to find the cause of the disaster, while the Chaos Effect causes horrendous damage in England. Timewalker is found and he relates a cryptic message from the Visitor (due for his own monthly title).

"Delta" follows the *Harbinger* and *X-O* sub-groups of books as the *Harbinger* kids try to evade the murderously hungry Dr. Eclipse. Meanwhile, X-O, H.A.R.D. Corps and the Armorines all find themselves in space preparing for a final showdown with the Spider-Aliens.

"Epsilon" goes into the future, where a cry for help from Solar (crippled by the Darque energy) reaches Solar the Destroyer, who has been thrown into the 41st century. This warrior-Solar endangers the future by trying to reach his other half, thus drawing the heroes of that time (including Magnus, Rai and the Psi-Lords) into conflict with him.

"Omega" wraps up all the action with several surprises, a few casualties and some major changes for established characters.

"The last part sets up the premise for several books that will emerge, and gives readers their first glimpse of the Visitor. It gets the ball rolling for what we're doing—we include a five-page lead-in to *Timewalker*, since this whole story indirectly centers around Ivar [brother of the Eternal Warrior and Armstrong] and his being responsible for the Chaos Effect. His book, *Timewalker*, debuts in August."

Given that his arrival caused worldwide havoc, Ivar probably should be upset and guilt-ridden—but he isn't. "Oh, he would be upset if he knew what the results would be, but he didn't," Layton explains. "It was an accident. Ivar is a realist and he's philosophical; ultimately, he can rationalize these things to himself."

He adds that the book's creative team was an amazingly good fit—and obvious, in retrospect. "Writer Bob Hall is such an incredible talent, easily one of the best I've worked with," Layton remarks. "He's such a nuts-and-bolts guy, he knows details I had never even dreamed of, because he thinks very long-term. Our art team, Don Perlin and Gonzalo Mayo—if I had known they were so good I would have put them together long ago. With these three heavy-hitting guys, *Timewalker* will be quality stuff. It's very unique, I'm very pleased, and I can't wait."

Art: Dan Jurgens/Jerry Ordway

"We needed something like a cosmic earthquake to shake up our universe so that we could get things rolling and liven up the books," states Bob Layton.

Coming out of the summertime epic, Dr. Mirage and Shadowman acquire new abilities and new directions in their own books, while others, most notably Archer and Armstrong, fade from view—their title is cancelled as of issue #26.

"Geoff [McHenry, the Geomancer], Archer and Armstrong are all MIA at the story's end," Layton confirms. "Geoff's disappearance paves the way for the new *Geomancer* title that's coming out—we see somebody who's a little harder-edged, more of a fighter than Geoff has been, chosen to be Earth's new protector. That new book will be written by Maurice Fontenot and drawn by Rags Morales, our present *Turok* penciller. We drop hints about what happens to those guys, and that's about all I can say right now. Master Darque, who's almost a god after this energy surge, also drops out of sight."

While he admits that several new characters, mostly villains, are created in this story, Layton prefers not to give specifics on issues still awaiting publication. He says that he would rather offer a few tantalizing glimpses than give

After a free "Alpha" issue, *Chaos Effect* will consist of five chapters, starting with "Beta," in which necromantic energy users become ultra-powerful.

Art: Rags Morales/Bob Layton

Art: Sean Chen/Bob Layton

In the "Delta" chapter, the Harbinger kids desperately try to avoid a Darqued-up, murderously hungry Dr. Eclipse.

away all the secrets in an interview.

"Remember the trailer for *The Fugitive*?" he asks. "They show Harrison Ford taking that high-dive into the river? When I saw the movie, I was angry, because they had taken all the suspense and excitement out of that scene. I would rather *not* do that with our books. Heck, if I could just pick up a magazine and read about everything that happens, *why* would I buy the comics?"

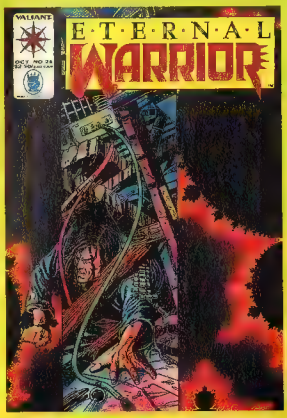
Nevertheless, he reveals a few upcoming twists. One is that Magnus Sr. is coming home for a visit. "He's making his first trip to this time," Layton says. "He's the son of Torque [from *Harbinger*] and was born during 'Unity,' but never met either of his parents or saw his home time period. It's a sidebar adventure, but it should be a really interesting one. Meanwhile, the mantle of 'robot fighter' is being passed on to Magnus Jr., who's bored and restless in the controlled society that his father runs. The book is going to focus more on him than on Magnus Sr. This is part of the whole premise Tony Bedard and I worked out, to move *Magnus* in a new direction."

Along with *Timewalker* and *Geomancer*, a third Valiant title to spring from "Chaos Effect" is *The Visitor*. This character, who might not even be from Earth, promises to be full of secrets and surprises.

"He's easily one of the most enigmatic characters in the Valiant Universe, and you'll never be quite sure what he's about. He's not like any other character we've seen. He's also the first (contemporary) Valiant character operating in the open, which changes the complexion of things on Earth pretty dramatically. The book is written by Kevin VanHook, with art by Chang. There'll be a two-issue prelude called 'Visitor vs. the Valiant Universe' to lead into the series. I'm talking to

Art: Bernard Chang/Bob Layton

What Darque destiny awaits Doctor Mirage when he emerges from *Chaos*? New abilities and new directions are promised for Mirage and Shadowman.



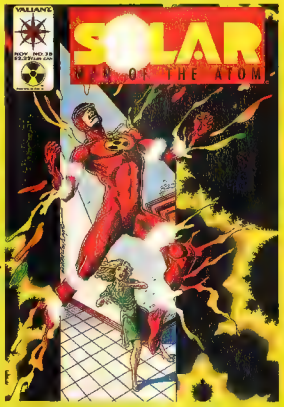
Art: Ted Halstead/Bob Layton

Ivar, the Timewalker, brother of the Eternal Warrior, is responsible for setting off the *Chaos Effect*. As a reward, he'll get his own series in August.

big-name guys about working with Kevin on it, but since nothing's signed, I can't reveal names."

And although they appear before "Chaos Effect," the Psi-Lords (previously dubbed Starwatchers), supermercenaries equipped with nanite technology beyond anything seen on Earth, turn out to have modern-day roots. They are also the Sword of Damocles hanging over Earth, ready to step in and take over if Magnus doesn't keep things under control.

"We're trying to expand the future universe in logical ways," Layton says.



Art: Andrew Wendel/Bob Layton

It's on to the future for the "Epsilon" segment of *Chaos Effect*, where we find Solar crippled by Darque energy. Who will answer his cry for help?

"I've been working with Tony Bedard to establish some new goals there. Wait until you see *Psi-Lords*! Every issue is in [3-D] Valiant Vision with Mike Leeke and Dick Giordano artwork—it's going to be great.

"As for their history, well, the H.A.R.D. Corps left Earth during the Harbinger Wars because they were getting their butts kicked. The returning Psi-Lords are their descendants. With their molmechs [the nanite assemblers they've created], they're quite powerful entities and their goals aren't known—they are not trusted by the population of Earth, but after the Malev War, Earth can't do anything about the Psi-Lords. The book has what I think of as an Arthur C. Clarke feel to it; the Psi-Lords are home, but they're *aliens*."

Having worked for Marvel Comics for 16 years, Layton says that the idea of doing a straightforward crossover of several titles didn't appeal to him. "Doing a 72-part mega-sized get-together doesn't do much for me. I was at Marvel when they were starting to do that, but it never struck me as good storytelling. And that definitely *isn't* our kind of universe. We've spent years developing these characters, bringing them along, and adding titles to the point that we are nearly at the end of the Valiant line-up. So, since we aren't

(continued on page 62)

Turok, Solar & Magnus: Copyright 1994 Voyager Communications Inc. & Western Publishing Co. Inc./Trademark Western Publishing Inc

Art: Rik Levins/Bob Layton

"X-O, H.A.R.D. Corps and the Visitors all find themselves in space preparing for a final showdown with the Space Aliens," Layton reveals.

"Since we aren't building much more onto our foundation, it's time to fine-tune the universe we have," explains Layton.

Art: David Ross/Bob Layton

Design & Layout: Luis Ramos

THE LION KING REIGNS

Disney's latest masterwork adds a jungle flavor to the circle of life.

By JAMI BERNARD

Photo: Mike Arnold

In the jungle, the mighty jungle, the lion sleeps tonight. He also talks, carouses with an all-singing, all-burping warthog, and fights his evil uncle Scar—who sounds suspiciously like actor Jeremy Irons—for the throne of the wild kingdom.

Disney's 32nd animated feature, *The Lion King*, plunges its animators and its audience into the mystery and majesty of Africa for an emotional story about a lion cub who grows up to take his birthright and inherit the veldt. It is one of the few times in a Disney animated feature that humans are conspicuously absent.

In addition to the usual Disney mix of songs, comedy, drama, distinctive voice characterizations and highly detailed animation, *The Lion King* attempts "a level of spirituality, something slightly metaphysical," according to one of its two directors, Rob Minkoff.

"We were looking for something slightly more spiritual in material," says Minkoff, whose co-director is Roger Allers. "We pushed it out of the *Bambi* school—the idea of straight depiction of animals—and into a much more human story, more psychological and philosophical, with more metaphors for other ideas."

The Lion King is set among the quadrupeds of Africa, who gather to celebrate the birth of Simba the lion cub, born to the powerful and wise King Mufasa, ruler of Pride Rock. In the movie's powerful opening sequence, all the animals celebrate the birth with "The Circle of Life," a gospel-like homage to the seasons and variety of nature. It is one of the otherwise playful tunes created for the movie by rock icon Elton John and Broadway lyricist Tim Rice.

Simba is a happy-go-lucky cub, who views his royal destiny as a lark—that is, until his evil uncle Scar intervenes by tricking Simba into the path of a wildebeest stampede, one of the movie's technological innovations. Simba's father saves him by a whisker but at the cost of his own life, and the

All Lion King Photos & Art: Copyright 1994 The Walt Disney Company

cub slinks away in guilt and shame to live as an outcast on the fringes of jungle society.

Helping him through adolescence is the comedy team of an ostentatious meerkat named Timon and a friendly warthog named Pumbaa, who suffers from gastronomic distress—"farting is intrinsically funny to children," explains Pumbaa's supervising animator, Tony Bancroft.

Finally, as Simba (voiced by Matthew Broderick) reaches adulthood and receives the advice of shaman baboon Rafiki, he prepares to shoulder his lion-sized responsibilities.

At an early press preview of highlights from *The Lion King*, Disney honcho Jeffrey Katzenberg gingerly held a lion cub in his arms as he explained the film's genesis. Behind him on the stage of Radio City Music Hall—where *The Lion King* premieres June 14 along with a stage show and Rockette kick-line—were a giraffe, ostrich, elephant and other assorted wildlife that the animators were required to study during various field trips while preparing the movie.

Katzenberg, who usually displays more control over his employees, was upstaged by a scenery-chewing giraffe. "Unlike our last few, this movie has no human beings in it," said Katzenberg as the giraffe made mincemeat of a dozen potted trees and then tried to digest huge swatches of the Music Hall's famed curtain.

After an initial field trip to Africa itself, where footage was taken of flora and fauna, the studio organized what has become a tradition whenever a new animated feature is gearing up—a trip to the zoo.

"We were sent to the San Diego Zoo," reports animator Tony Bancroft, whose experience animating comic characters in previous Disney films led

***The Lion King* opens with an inspiring sequence celebrating "The Circle of Life."**

him to his assignment on Pumbaa the warthog. At the zoo, and later through books, videos and other animals brought into the studio, Bancroft studied warthogs.

"I knew nothing about them, it took a lot of research," he recalls. "They're related to boars and pigs, so we accented those qualities in the design. Mostly I was concerned with Pumbaa's personality, then I had to delve into what a warthog was and how they act in real life."

As opposed to some of the movie's other animals, Pumbaa and his meerkat pal, Timon, had a great deal of leeway in how they were drawn. "Pumbaa isn't too realistic. His personality takes over a lot," says Bancroft. "A real warthog would eat or thrash a meerkat. They're quite vicious. They have bad attitudes. But he had to move like a real warthog. They're funny—they're big guys, pig-like creatures, but they move in a light, funny way, with a certain bouncy trot and their butts wiggling back and forth. As ugly as they are—and they are the ugliest in the animal kingdom—they move in a graceful, high-class way, like a lady in new high heels."

Young Simba has a child's fantasy of adult responsibility. But as he tells Zazu (voiced by Rowan Atkinson), he "Just Can't Wait to be King."

Bancroft shared a room at the animation studio with his old pal, Mike Surrey, who was supervising animator for Pumbaa's wise-cracking meerkat pal, Timon.

"They say the meerkat is the most popular animal at the zoo," says Surrey, who isn't quite sure just what a meerkat is, although he is quite certain how to draw one. "They're cute and vicious, and they're known for running along and suddenly standing up on two legs to look out, which you don't normally see in a four-legged animal. They stand up to watch out for prey or a threat. But in this movie, Timon is less like a meerkat and more like a Warners-type character, much more animated. He breaks a lot of rules."

Surrey got some of his inspiration for Timon from Broadway actor Nathan Lane, who provides the voice.

Most people look at another person's eyes when they're talking, but Surrey was more taken by Lane's eyebrows. "I met with Nathan a few times in the recording studio, and I loved his

eyebrows, the way they angle up, kind of pop up when he's talking. They're very distinct eyebrows." Now, of course, Lane has to share those distinctive eyebrows with Timon.

"With some voice actors, they just come in and read the script verbatim, but that misses a personal element that could be there. Nathan added inflections and little bits that weren't in the script. In fact, we used a couple of Nathan's ad libs, like when Simba is telling him about the meaning of the stars and Timon says, 'What mook made *that* up?' in a real New York accent. We kept that in."

Surrey describes Timon as "a bit of a know-it-all, a streetsmart meerkat. He likes to hear himself talk a lot."

Both Surrey and Bancroft had to give great a deal of thought to bugs, because Timon and Pumbaa are always digging up some wiggly thing to eat. "There's lots of bug stuff in there," says Surrey. "Lots of slugs. We wanted it as disgusting as possible. Some of it was *too* disgusting—one gag in which a bug is equated with an Oreo cookie was taken out. But there *is* a scene we kept where Timon takes a bite out of a bug and says, 'Piquant, with a very pleasant crunch!' "

While Simba is the film's hero and Scar the villain, Pumbaa and Timon also play an important role—they provide the comic relief. "I've always liked comedy because, drawing-wise, it gives me more range of motion, little takes and eye-pops, slipping over the banana peels, if you will," says Bancroft. "Timing is very important with comedy. You have to hit certain things just right to get a reaction. You must have a feel for it. The dialogue and drawing have to work together. It's a gut feeling, something you can't analyze."

Bancroft admits that tastes in comedy come and go over the years. "In the old Disney days, the 'butt-gag' was considered funny. Anything to do with little boys' butts—when they're spanked and it turns bright red, for example. Today, I think that's kind of sick. Today, popular sayings are funny, like when Iago [the parrot in *Aladdin*] says, 'Not!' For kids, it's funny to see a character pull down his pants and see his boxer shorts. Also, farts and burps—those are sure laughs. I guess kids aren't high on the taste scale."

Rob Minkoff, who directed the first two Roger Rabbit shorts and was working on the forever-in-development followup to *Who Framed Roger Rabbit*, was brought in as a *Lion King* director after another director left the project. Minkoff and Roger Allers divided up sequences between them, "so that each one can take an autonomous direction."

Minkoff, with experience in story shaping and character design, took charge of what will be a much talked-about sequence, the wildebeest stampede.

In much the same way that the ballroom scene was a technological advance in computer animation and per-

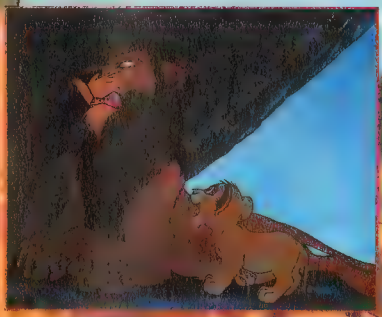
Photo: Mike Ansell

Timon the meerkat and Pumbaa the warthog are two pals looking for insects. Supervising animators Mike Surrey (for Timon, left) and Tony Bancroft (Pumbaa) worked closely together in animating the duo's antics.

spective in *Beauty and the Beast*, the wildebeest scene involved creating thousands of hand-drawn animals moving in random patterns without bumping into each other.

The wildebeest prototype was hand-drawn by animator Ruben Aquino—who was also supervising animator for the adult Simba—and replicated in packs of 20. Then, a five-member team from Disney's Computer Generated Imagery department, headed by Scott Johnston, worked out computer programs whereby the wildebeests could stampede *en masse* while retaining "wildebeest behavior."

"To make something from a computer look hand-animated was a challenge," admits Minkoff. "The animals looked great in profile, but when the computer made them turn, they wouldn't look so good anymore. The breakthrough was in marrying it to the rest of the movie, so that it wouldn't look hard, artificial, inorganic. Computers are usually more successful with cars or machinery, things that are more architectonic. The technician animators had to create a herding and avoidance program, wherein the wildebeests could run and turn in random patterns without smashing into each other, or passing through each other."



One of the film's centerpieces is the spectacular wildebeest stampede, featuring thousands of animals computer-generated by Scott Johnston and his CGI team from a single prototype hand-drawn by Ruben Aquino.

In each group of 20 wildebeests, there is one who's the leader, and his movements determine where the rest of the pack will go. Eventually, a program was developed whereby each pack could run and turn with the appearance of sponteneity. The final result is astounding.

Another challenge, although not particular just to *The Lion King*, was how to handle the hero. "Generally speaking, the hero of any piece is usually a foil for other characters, particularly in Disney pictures," says Minkoff. "Usually, there is another character that the story is told through, like the Genie in *Aladdin*, or Jiminy Cricket in *Pinocchio*. The challenge is to create interest in the main character and identify with him and experience his journey."

The villain, on the other hand, is always a fun character. In this case, it is Scar, a cunning critter with the voice of Jeremy Irons and a plan to knock his brother, Mufasa, off the throne. The only thing in his way is little Simba, but Scar manages to dispatch the furball by making him feel guilty for Mufasa's death.

Irons has a deep, rich, insinuating voice, and the actor and animators have said they drew for inspiration on Irons' performance in *Reversal of Fortune*, in which he played Claus von Bulow, the pseudo-aristocrat accused of putting his wife in a coma.

Other voices include British comedian Rowan (*Mr. Bean*) Atkinson for Zazu, Mufasa's hornbill major domo; Moira Kelly as the adult Nala, a lioness who becomes Simba's mane squeeze; Jonathan Taylor Thomas of *Home Improvement* as the young Simba; Robert Guillaume as the wise baboon Rafiki, and Broadway's Ernie Sabella as Pumbaa. Voicing Scar's hench-hyenas are Whoopi Goldberg, Cheech Marin and Jim Cummings.

There are always jitters when a character undergoes a transformation after the voice actor has been hired; such was the case with Robert Guillaume as Rafiki. "We changed that character's direction from serious to crazy, and we didn't know how Robert would respond," says Minkoff. "But the most fun voice session we had was when we met with him and decided to have fun with it. He had a chance to break the ice and go to extremes on that kind of character. The breakthrough really happened when we asked him to laugh into a certain line of dialogue, and he just gave the most wonderful, colorful, warm but unusual laugh. At that moment, we knew who the character was."

Dialogue is continually rerecorded as the characters and script change; the actors adjust themselves accordingly and "it gives you an indication of what works and what doesn't work, what mannerisms and approach to rhythms to use from the voice," Minkoff adds.

Some actors record their dialogue and call it a day, but Minkoff reports that Irons took an active interest in all phases of the voice work. "The resonance of the voice is different when you're in the control room listening to someone speak, or when you play it back, or when you adjust the microphone's setting. It can sound remarkably different. Jeremy liked to come back and listen to himself on tape, to hear that difference himself."

In the case of Pumbaa and Timon, the voice actors worked together, be-

(continued on page 64)

Design & Layout: Luis Ramos

Serving as supervising animator on young Simba is Mark Henn (noted for work on Aladdin, Jasmine, Belle and Ariel).

Rafiki was originally quite the serious baboon. With voice actor Robert Guillaume already hired, the filmmakers decided instead to make the character a bit crazy.

As time gets eaten away, the countdown begins to a whole new crisis.

By JOE NAZZARO

ZERO HOUR

All Zero Hour Art: Dan Jurgens/Jerry Ordway

In 1985, *Crisis on Infinite Earths* changed the DC Universe forever, streamlining a multitude of different Earths into just one. Unfortunately, it also created a series of ripples in time, which have grown progressively worse over the years, and now that universe is facing a new crisis.

That's the premise for *Zero Hour*, a company-wide crossover that will eventually restructure the *entire* DC Universe. The focal point is *Zero Hour: Crisis in Time*, a five-part weekly miniseries, written and pencilled by Dan (*Superman*) Jurgens and inked by Jerry (*The Power of Shazam*) Ordway.

According to Jurgens, the idea of repairing DC's post-*Crisis* continuity began a few years ago, while he was writing and drawing *Justice League*. "It was a problem that became more and more apparent to me, and at the time, I was also working with [editor] Mike Carlin on *Superman*. One day, in the course of many *Superman* conversations, I said, 'You know what we *ought* to do? We ought to take this stuff and fix it; try to make more sense of it.'

"*Crisis on Infinite Earths* was a highlight in DC's publishing career, and if they had stuck to the Crisis, we wouldn't necessarily have a problem now. Unfortunately, in the ensuing years, we had many character re-dos, and each one addressed a small section of the universe but not the universal whole. On top of that, the Crisis was a big event, but all the characters in the book forgot it! It was a big event that we could never refer back to, because no one *knew* it had happened.

"My concept was to start there. Editorially and as a company, we would now acknowledge that we did have the Crisis, and instead of running away from it, we would deal with the perceived problems that it caused."

Enter KC Carlson, who joined DC as editor of the *Legion* books and was looking for a way to generate new interest in his characters. "One of the best ways to do that is to do crossover stories, teamups with other characters," Carlson explains, "but since the Legion is 1,000 years away from all the other DC heroes, it made teamups very difficult to do.

"I finally decided we should do a big crossover story, and the best way to

Talk about bad luck in crossovers. The Flash met his maker in *Crisis on Infinite Earths* and he may not survive *Zero Hour* either.

"We're literally going to see time eaten and realities disappearing," promises *Zero Hour* editor KC Carlson.

Time is out of whack, Extant is on the loose and the DC Universe is on a countdown to *Zero Hour: Crisis in Time* this summer.

get the Legion involved was to make it a time travel story. I walked down to Mike Carlin's office and said, 'I wouldn't mind volunteering to do the next crossover story, because I want it to be about time travel and have the Legion in it.'

"Mike said, 'Funny you should ask,' and handed me a proposal that Dan Jurgens had written a few months before I got here, *Crisis in Time*, starring all the DC heroes and dealing with time travel. It was a very easy marriage of ideas. Dan's proposal was a very straightforward superhero crossover story, which we developed and added a lot of the Legion elements to, and 'cosmic-ed' it up at the same time."

Although the first issue of *Zero Hour: Crisis In Time* hits newsstands in July, Carlson says sharp-eyed readers have been seeing glimpses of the event for some

Design & Layout: Lula Ramos

time. "The story's basic premise is that time has gone afoul in the DC Universe in small ways. Some of the things pointing to it have already appeared in *Valor*. The character actually met his death in issue #17, only to then find that his future self popped in to take over his role—something that *can't* possibly happen.

"This action alerted the Linear Men, who are the watchdogs of the time continuum, into noticing there was something wrong with the time stream and with reality itself. It's a problem they can't explain and ultimately can't fix, and it gets to a point where they think they've solved the problem, only to discover it's much more widespread. We'll start seeing vestiges of that in *Hawkman*, and retroactively in many other series. I don't want to give away the surprises yet, but when people see *Zero Hour* and start putting the pieces together, they'll be able to extrapolate backwards and pick out clues in series over the last eight or 10 years."

Unlike *Crisis on Infinite Earths*, which featured virtually every DC character in varying roles, *Zero Hour* will showcase a smaller number of major players. "It's safe to say we'll be seeing DC's marquee characters as well as some new ones," says Jurgens. "Part of the goal of *Crisis*, I think, was to make sure they had a drawing of every single character that ever walked through a DC book. That's *not* my interest. My interest is to create a story that presents the problems for the readers and our heroes at the same time and take it from there."

Starman Art: Tony Harris

A quartet of new books will spring out of *Zero Hour*, including an all-new *Starman* series starring David Knight, son of the Golden Age Starman.

"There will be a number of characters in peripheral roles, but for the most part, we'll be dealing with current versions of characters in the DC Universe," Carlson elaborates. "Part of what *Zero Hour* is designed to do is give the spotlight to the *entire* universe, rather than just Superman and Batman, who have gotten a big share of attention in the last year or so. They'll both be in the series, of course, but not necessarily in starring roles.

"We'll be seeing big roles for the Flash, for the new Green Lantern and Hawkman. We'll be seeing the Atom in a new scenario, as well as the introduction of some new characters, such as the new Starman, and we'll be planting some clues for the new *Manhunter* series. Some newer characters, like Damage and Anima, will also be involved.

"We also have a major role for the Justice Society. The Legion will be involved, as will the Titans. Metron of the New Gods has a pivotal role. We're working on a climactic role for the Spectre for a change. One of the big jokes about all our crossovers is by the time you bring in the Spectre, you immediately make him powerless. We're trying to do something different—he's a great character, so let's have him cut loose and see what happens.

"There are two characters who are going to have a certain amount of attention placed on them. One of them is Waverider, who was introduced a while back. Basically, he gets swept into this because of his time-traveling powers, and he more or less acts as the active member of the Linear Men.

"Also, we'll see a little bit of Monarch in a surprising new role. We're

Primal Art: Ken Hooper/Barbara Kaalberg

After his Leymen are destroyed in the time struggle, Dr. Mist forms Primal Force, a secret brotherhood fighting the forces of ecological destruction.

All Zero Hour Characters: Trademark & Copyright 1994 DC Comics Inc.

already seeing him behind the scenes, most recently in *Team Titans*, and he's also about to be featured in *Showcase*, where we'll see what he has been doing since the "Armageddon" stories a few years ago. Hopefully, we've come up with something really good for Monarch to do."

While *Zero Hour*'s creative team is reluctant to give away too much of the storyline, Carlson drops a few tantalizing hints about what readers will be seeing. "First of all, the Flash dies in the first issue! As the cliché goes, things get worse from there, and while I don't want to go into it too much, obviously we'll see time fragmenting to the extent that it will radically change a couple of our books.

"We will see an established DC superhero team revealed as pawns in a larger scheme, and actually end up being the villains of the piece. We'll see some deaths, at least one birth and a lot of cosmic noisemaking.

"We're literally going to see time eaten and realities disappearing. In the first issue alone, Abracadabra's 64th century is engulfed, as is the 58th century where Paul Manning from *Green Lantern* operated. The time effect comes sweeping in, and it's headed straight for the 30th century—the *Legion* time period. At the same time, we'll see time being eaten from the beginning on, and one of the characters who'll meet an untimely end, as they say, will be Vandal Savage."

In addition to showcasing DC's most popular characters, *Zero Hour* will also provide the springboard for several new titles and characters debuting this year. Says Carlson: "We'll be seeing a new Doctor Fate, so we'll deal with what happens to Kent and Inza Nelson in the pages of *Zero Hour* and set up the new scenario.

Manhunter Art: Vince Giarrano

R.E.B.E.L.S. Art: Arnie Jorgensen/James Pascoe

This shakeup in time sets up events in *L.E.G.I.O.N.* that lead to the creation of a new band of outlaw freedom fighters in *R.E.B.E.L.S. '94*.

"You'll witness the first mission of the new Starman in *Zero Hour*, and setting that up for what you'll be seeing in *Starman* #0. The new Manhunter does *not* make an appearance in *Zero Hour*, but you'll see elements of his story there. There's a new group book we're doing called *Primal Force*, and the relaunch of the *'94* series, which is now called *R.E.B.E.L.S. '94*, will be set up in *Zero Hour*.

"We're also setting up a few other things for a little further down the road. Captain Marvel will be making his appearance, which will lead into his own series. We're making arrangements to set up a new scenario for Dr. Mid-Nite, one of the Justice Society characters."

"The new Manhunter does *not* make an appearance in *Zero Hour*, but you'll see elements of his story there," Carlson says.

For Jurgens, who is writing and pencilling the series, *Zero Hour* gave him the opportunity to handle plenty of new characters for the first time. "I had never drawn the Joker before, so it was a lot of fun to draw him. I had never drawn the Justice Society before. I didn't realize when I sat down to do this, but I had never drawn, say, the Golden Age Flash or Alan Scott.

"It's actually a lot of fun to both write and draw important scenes that take place in DC history. It was fun to do the death of Superman, because it was an important scene, and I felt that way before the whole thing went gonzo. It is now fun to draw scenes that are important and which will hopefully be remembered.

"From a writing standpoint, I approach writing as a problem-solving

Art: Stuart Immonen/Ron Boyd

Following the crossover, DC resets all titles to #0 for Zero Month, to provide a perfect jumping-on point for new readers.

issue anyway, and this is a big problem-solving task for me. On a sheer mechanical level, there's the problem of coordination with all the writers and editors, and on a technical level, it's just plain hard to write dialogue for a character you've never written before—and achieve a level of comfort. That is fun—to put words in the mouths of characters you've never dealt with before—and I still get a charge out of taking every character in the DC Universe and putting them in one scene. It's a bitch to draw, but there's still something about it that's magic."

One of the most unique aspects of *Zero Hour: Crisis in Time* is its unusual structure. The series will start with #4, and over the next five weeks, count down to #0, its final issue. Carlson admits it's an unusual idea, but one which pays off in the long run. "I'm really curious to see how *The Overstreet Price Guide* handles it!" he jokes.

"I'm sure there will be a little confusion on the consumer level, but I think it will be more of someone picking up issue #4 that week, hopefully loving it, and rushing back to the store saying, 'Where can I get the first three?' At that point, the retailer says, 'Good news, you haven't missed anything,' and we will have some point-of-purchase materials that explain it. I'm not anticipating any big problems.

"Here, our weekly schedule is an advantage, so if people are confused, it's only going to be for a few weeks. By the month's end, all five issues should be there and hopefully still be available."

As *Zero Hour* begins to unfold, the effects will be felt in other DC books, as the ripples continue to spread. Unlike previous crossovers, Carlson is quick to point out that readers won't have to pick up every title to understand what's happening. "We're working under the assumption that everyone will know what *Zero Hour* is. Since it's such an all-encompassing event, it pretty much touches *every* corner of the DC Universe, so we're hoping even the casual reader will know there's an event underway.

"We're also striving extremely hard to make *Zero Hour* stand alone, so if you just want to read the one book, you'll get a good story, and almost all the pieces you need to understand it. You'll be seeing a few events that are obvious setups for other things that aren't necessarily *Zero Hour*-related, so you'll be getting a teaser for other series that will hopefully interest people, but other than a few of those, you'll definitely get a self-contained story.

"As far as the individual books are concerned, they are more or less an embellishment of what's happening in *Zero Hour*. There is *no* set reading order, and our structure allows for a great deal of freedom in how each individual crosses over, and how each creator chooses to participate.

"There are some stories where there *won't* be a direct tie-in to the story itself, where the heroes all gather together and try and fix the time stream, but their series will be affected by the aftermath of what happens. Most of the creators are looking on it as fun, because with a time travel story, they can mess around with different things and take a look at the character's past, and you can go in and tweak things. It's a chance to do not necessarily imaginary stories, but maybe a 'what if' variation of our characters as they become unstuck in time.

"The other thing with *Zero Hour*," continues Carlson, "is that it's a two-part event. First, there's *Zero Hour* itself, a five-part crossover mini-series, which is a big, slam-bang action fest, where we see the DC Universe come to the brink of destruction.

"Immediately following *Zero Hour*, we're doing something called Zero Month, where *every* single one of our DC Universe titles will be a #0 issue, which offers a special introduction to the characters designed for new readers. It's a special self-contained issue that will give the characters' origin details, their status quo, modus operandi, the equipment they use, and how they relate to their supporting characters and the rest of the DC Universe. It's a 'time out' in the DC Universe.

"What we're doing is bringing our universe up to a point where it's re-created at the end of *Zero Hour*, and

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MAN IN THE MASK

By MARC SHAPIRO

Manic Jim Carrey brings his gift for rubber faces to the comics scene.

When *The Mask* was scripted, writer/director Charles Russell claims it was written with Jim Carrey in mind. Carrey, the rubber-faced, quick-quipping comic, is willing to take Russell at his word.

"But Chuck is so full of crap," chuckles Carrey. "Who knows?"

The actor does concede that, no matter what the truth in casting is, he's fortunate to play the unorthodox comic-book hero behind the green, skintight mask. "It really is a dream part. Every day I ask myself, how did this role fall into my lap?"

Carrey, at home post-*Mask*, is riding the crest of a very big wave. After "doing it for 15 years" in relative obscurity, Carrey, the big white joker on the Fox TV series *In Living Color*, has gone movie star in a pretty big way. As *Ace Ventura: Pet Detective*, he has racked up impressive box office results while rescuing a dolphin-napped client. Now, he's gearing up for more mania in *The Mask* and admitting to a certain amount of nervousness at his sudden "star" profile.

Photo: Lorey Sebastian/Copyright 1989 Vestron Pictures

"I was real unhappy in that suit," recalls Carrey of his turn as the red fuzzy alien in *Earth Girls Are Easy*, with Jeff Goldblum (blue) and Damon Wayans (yellow).

Photo: Rico Torres

Ohhh *dahling*, get green with envy. Jim Carrey gets both the girl and the laughs as, and in, *The Mask*.

Design & Layout: Luis Ramos

Photo: D. Michaels

"Sure, I'm nervous," admits the actor, "but it's a good nervous. It has been a long time coming—I feel like I deserve it, because I've worked real hard for it. But nothing that happens to me at this point really surprises me, because over the years I've heard it all.

"I've been told I was finished, I've been told I've had my shot and I've been told that I would never be able to walk down the street again without being recognized. So, whatever happens to me at this point just *happens*. Everything to me is a career move. If it doesn't happen. I'll just move on to something else."

But for the time being, Carrey is quite happy with his portrayal of the Mask and his adventures in the fictional Edge City. And, part of that pleasure comes from the fact that the character is really a great deal like himself.

"The Mask does have more than a few aspects of my personality. Stanley may be a little more innocent than I am, but he's definitely a calmed-down Jim Carrey."

The Mask is based on the Dark Horse Comics character created by company founder Mike Richardson in 1982. Essentially an amalgam of Batman, the Joker and the Creeper, the very violent and ironic Mask (Tex Avery meets Terminator) appeared sporadically throughout the '80s. When New Line Cinema acquired the film rights and decided to budget the movie at an impressive $20 million, the violence was softened to a dull roar and the comedy ladled on with a shovel.

The film also features Richard Jeni, Peter Greene, Amy Yasbeck, Peter Riegert, the makeup skills of Greg Cannom and the computer animation work of Industrial Light & Magic. Events begin when repressed bank account manager Stanley Ipkiss comes upon an ancient mask that gives him the power to do and be anything. And how does Carrey go about playing a character that he describes as "Beetlejuicy"?

"My stand-up background definitely comes into play. It's just a matter of running with it in different ways depending on whether I'm playing Stanley or the Mask. When I'm playing Stanley, I just approach him from the point of a guy who's affected *by* everything around him. When I'm the Mask, I'm playing the guy who *affects* everything around him. It all boils down to juggling the reactor and the protagonist.

"In a way, playing Stanley is tougher because there's some semblance of a real human being that you have to contend with. When I'm the Mask, I can just be the guy who comes in and rips things up."

For Carrey, the basic challenge of portraying the Mask was to "become a cartoon and learn to animate myself." Still, playing a comic-book character does have some creative advantages over more real-world roles.

"Playing the Mask has actually been *very* freeing to me. I didn't have to stay within the parameters of what would be considered reality. The Mask gave me incredible license to do whatever I wanted. I mean, who can come up to me and say that the Mask doesn't *walk* like that? How would they know? This is a cartoon. I can do whatever I want."

Carrey, who spent four hours daily getting into greenface, recalls that combining live action and post-production animation made for a great deal of "hard work" during the 50-day shoot on numerous Los Angeles locations.

"Sometimes we would get a scene down real well and then we would have to adjust something to make the ILM FX stuff work. Everybody was crossing their fingers on a lot of shots. But I didn't really mind having to do shots over and over, because it gave me the opportunity to try different things."

In director Russell, he claims to have found the perfect foil for his spontaneity. "My only concern when we started this film was that Chuck, since he worked on the script, would

Photo: K. Wright

When mild-mannered Stanley Ipkiss finds a wooden mask imbued with the spirit of a Norse god, not even a siren like Cameron Diaz can keep her hands off.

Would Carrey put on the Mask again for a sequel? "Sure, I would do it again. I'll probably go insane and end up in a hospital, but I'll do it."

cling to lines and things as his babies. I'm the type who pretty much *can't* keep my hands off anything. Fortunately, once we started, he was very open to new ideas and changing things on the set, which was good because I was tossing a constant barrage at him."

The Mask was basically a new kind of acting experience for the entire cast. According to Carrey, the newness made for some interesting times on the set. "Peter Greene and I had this fight scene coming up and we got together and would just start talking to each other. He would say something like, 'I can't wait for this scene to happen because I'm going to do this and that to you.' I would come back with something like, 'Well, maybe I'll do *this*.' It was like mentally we would be figuring out things to do and it turned into some real interesting twists and gags that improved the scene."

Carrey's previous film, *Ace Ventura: Pet Detective*, edged into fantasy with its investigation into the whereabouts of the Miami Dolphins' stolen mascot. It allowed the actor to create what he considers a character from outer space. "The story in that film basically didn't matter," he admits. "The fun was reaching into my brain and pulling out an all-new character just for the film. This guy was the ultimate fantasy; he's brilliant and women want him. He's what every man wants to be."

Carrey, born in 1962 in Ontario, Canada, was never a comic book fan. "When I was a kid, I was real big on drawing. I would always be doing drawings of my teachers and friends and actually won a few art contests."

But Carrey recalls that most of his time was spent "staring into a mirror and making faces"—a sure sign that comedy was in his future.

"They had this job service when I was growing up that would supply you with printouts regarding any job you could think of and, one time, I sent away to get their job description for a comedian. Well, this big computer readout came back and all it basically said was make faces and make people laugh. I said, 'Come on, there has to be *more* to it than that.' "

But armed with those basic skills, Carrey hit the Canadian club circuit in his early teens and, by 19, was a major laughmeister in his homeland. In 1981, Carrey took his act to Los Angeles and, in short order, landed a spot as opening act on a Rodney Dangerfield tour. Shortly thereafter, he made his feature film debut in the vampire comedy spoof *Once Bitten*.

"It was fun," says the actor. "I was new, it was my first year in town. Everybody working on that film knew we weren't making high art, so there was no pressure. It was a blast."

Less of a blast was Carrey's next genre assignment alongside Jeff Goldblum and Damon Wayans as a hairy alien trio who visit the planet to learn if *Earth Girls Are Easy*.

"I was real unhappy in that suit," Carrey confesses of his portrayal of red-haired Wiploc. "It was like wearing a wet suit with hair growing out of it, and we were filming in Southern California in the valley and it was like 110 degrees outside. We would be sitting in these suits between takes, and people would come over to us and we would growl and say go away. But it was fun working around Jeff Goldblum and Geena Davis. They were in love at the time and every time you turned around, they would be kissing and carrying on," he laughs.

Carrey's participation in *Peggy Sue Got Married* afforded him the opportunity to become good buddies with Nicholas Cage and, he recalls, to get on both the good and bad sides of director Francis Ford Coppola.

"It was fun working with Francis, but I never quite knew what he thought of me. One day he would be really nice to me and the next day he would call me a smartass."

Carrey eventually landed the "cream filling in the Oreo" role in the sketch comedy series *In*

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All Mask Photos: Copyright 1994 New Line Cinema

Beyond the Legend

Dave Gibbons crossed the Atlantic to give comics a run for their money.

By TOM FIELD

What an amazing decade it has been for Dave Gibbons. It was just over 10 years ago, in 1982, that the British artist/writer was wooed by industry giant DC from a low-profile career in English comics to illustrate the adventures of one of his childhood heroes, Green Lantern.

Since then, it has been "dreams come true," Gibbons says, having made an indelible mark in the comics field as co-creator of such projects as DC's *Watchmen* with Alan Moore, Dark Horse's *Give Me Liberty* with Frank Miller and Image's *1963* with Moore, Steve Bissette and Rick Veitch.

Most recently, Gibbons wrote an *ALIENS* pastiche, illustrated by Mike Mignola, for Dark Horse, and designed a new computer adventure game released worldwide by the British company Revolution.

Soon, he'll reunite with Miller for a *Give Me Liberty* sequel, script a Superman "Elseworlds" story to be drawn by José Luis García-López, adapt a Larry Niven story to tie in with Malibu's Ultraverse and—for the first time—write and illustrate his own series for DC's Vertigo line.

Quite a heady experience for a man who, when he broke into British comics 21 years ago, had to keep his day job as a building surveyor.

"Certainly, the way things have worked out in comics has far exceeded *any* expectations I had coming in," says Gibbons, 44, who resides near where he was raised in southern England. "Really, growing up as a fan of American comics, even to think that one day you might get a *letter* from DC Comics—it would have been a wonderful thing to me then. Then to actually get the chance to work regularly for

All Watchmen Art: Dave Gibbons/Colors: John Higgins

them—I mean, I would have been happy just to send in my work to them, but then to find that working for them actually entailed, 'Hey, we'll *pay* for you to come to the States and *meet* all these people.' Again, on the fan level, I've met, become friends with and collaborated with people like Julius Schwartz, Will Eisner, Harvey Kurtzman, Jack Kirby...it *is* a dream come true."

And the business side of comics has kept pace with Gibbons' dreams. When he first entered the field in 1973 at Fleetway, Britain's largest comics publisher, Gibbons had to produce four or five complete pages per week—and even then he had to set aside a considerable sum of money before he could quit his surveying job and do comics full-time.

Now, in today's market, Gibbons can pick and choose his projects—and his publishers—take his time with them and enjoy a comfortable financial return.

Photo: Francis Giffen/DC

Gibbons' journey from building surveyor to comics "Legend" has been "a dream come true" for him.

As a member of the new creative fraternity "Legend," he enjoys the company and collaboration of such talents as Art Adams, John Byrne, Paul Chadwick, Geoff Darrow, Mignola and Miller.

"It's sort of a cozy feeling," Gibbons admits. "That's one of the reasons we thought we would get this 'Legend' thing going. It's not out of any desire to build an empire, it's a feeling of belonging to a club that mutually supports and celebrates one another's work."

Given that "Legend" is a union of creators promoting creator-owned projects under a common imprint, the comparison to Image Comics is inevitable, but Gibbons says, "The idea never was to do an 'Image.' We've all, in various combinations, been mutual friends. We're obviously of a generation, of a point-of-view and of a sensibility that seems to unite. So, it was really wanting to express that rather than any desire to do 'shared universes' and shackle ourselves in any sort of legal business sense."

The union is such that, while the creators currently are publishing all of their work with Dark Horse, any or all could take their work to another publisher and retain the Legend imprint.

"It's a fairly close-knit thing," he says of Legend, "and as it stands, that's the membership for the foreseeable future, mainly because we don't want to get into this thing of proposing members and having it seconded, or having people blackballed. And also, one can see what tends to happen over at Image, where you can have this sort of *Animal Farm* scenario where all artists are equal, but some are more equal than others, which isn't a situation that I would want to get myself into. So, at the moment, we're quite happy as we are, thank you."

Dave Gibbons' first project for the Legend imprint is *Martha Washington Goes to War*, a sequel to Gibbons and Frank Miller's *Give Me Liberty*.

All Martha Washington Art: Dave Gibbons

The first feature-length project Gibbons will prepare under the "Legend" imprint is *Martha Washington Goes to War*, a sequel to 1990's *Give Me Liberty*, written by Miller. Now in comics shops, *Martha* will be published as a series of five 28-page, monthly color comics.

"It's going to be a straightforward thing," Gibbons explains. "We hope to have some nice covers on it, but at the moment our plans *don't* call for any 3-D holographic foil enhancements or trading cards or any of these other modern-day afflictions. It's going to be a straightforward, honest comic book."

Concentrating on *Liberty* protagonist Martha Washington's struggles in the second American Civil War, this new series looks to run at an even faster pace than the first.

"Everything is really being cranked

All Martha Washington Characters: Trademark & Copyright 1994 Frank Miller & Dave Gibbons

Design & Layout: Luis Ramos

"It's just sort of wacky, gung-ho stuff that suits us both," says Gibbons of his work with Miller on *Martha Washington*.

sort of an ongoing thing that we fit in between other commitments," he says. "We do have fun working together, and it's good, straightforward, over-the-top stuff, which I very much enjoy, and Frank does as well. There was a stage toward the beginning where we thought we were doing something a little more high-falutin', but it has settled down. It's just sort of wacky, gung-ho stuff that seems to suit us both, and we certainly do have a lot of chuckles along the way."

Another project with which Gibbons has had fun is the Superman "Elseworlds" one-shot he wrote for DC. Titled *Kal*, the story springs from the premise: "What if Superman came to Earth 1,000 years earlier than he did?"

"He lands in medieval England, and of course this is a very supernatural thing, and it smacks of witchcraft and sorcery," explains Gibbons. "In a way, I'm loath to elaborate on it too much, but suffice to say we come upon characters who are extremely like the characters the 'real' Superman has encountered in Metropolis."

Scheduled for release late this year, *Kal* will be illustrated by Garcia-López, described by Gibbons as "my absolute first choice to draw it.

"Without qualification, he simply is the best draftsman working in comics today," the creator notes. "I've got lots of comics, and Garcia-López is one of

"We're obviously of a generation, of a point-of-view and of a sensibility that seems to unite," Gibbons points out, describing the Legend creators.

these people that—well, everything of his that I own is in this little box of special stuff I keep close at hand."

Although no formal agreement has been entered, Gibbons has also discussed with Karen Berger, executive editor of DC's Vertigo line, a "very off-the-wall thing" that he would write and illustrate.

"It would be a tale of schizophrenia," Gibbons reveals. "In many ways, the next step I want to take is to write and draw my own stuff complete, having written for other people and obviously having drawn for other people. And this just might be the kind of thing that would allow the more quirky side of my personality to emerge unembarrassed into the full glow of day."

Gibbons also hopes to create for Malibu's Ultraverse a mini-series that would adapt a Larry Niven story similar to Niven's *Ringworld* books. This project would be plotted by Niven, scripted and drawn by Gibbons and inked and colored by British illustrator Angus McKie, of *Heavy Metal* fame.

In another direction entirely, Gibbons recently helped design the computer adventure game "Beneath a Steel Sky" for the British company Revolution.

"We've had a great time collaborating," says Gibbons, who contributed character designs, plot tweaking, background illustrations and an eight-page companion comic book. "I've seen

up a notch," Gibbons observes. "The humor's even more ridiculous, and the action's even more extreme. Martha's in even more danger than she was before, and it's a science fiction/Western/war/horror story, I would say. And if I can get the kitchen sink in as well, that will be there."

Miller and Gibbons also plan to release a *Martha Washington* #0, collecting various short stories, promotional materials and sketches. This will appear either just before or soon after the *War* mini-series.

Gibbons, who enjoys working with Miller on *Martha*, hopes the new material paves the way toward future *Martha* projects. "In a way, *Martha* is

"The humor's even more ridiculous and the action's even more extreme," reveals Gibbons of the new adventures of his "first lady."

most of the game up and running, and it is *great*! It's wonderful to see work I've done actually come to life. And I've found out a hell of a lot about the difference between stories and interactive stories—things I'm sure will feed back into comics for me."

Gibbons broke into comics in 1973, when he was a surveyor working in London, not far from Fleetway's office. He initially picked up part-time work lettering pages, then graduated to filling in for vacationing artists before taking on strips of his own. Throughout the 1970s and early '80s, Gibbons made his mark illustrating titles for Fleetway, IPC and Marvel UK, where he distinguished himself on the popular *Doctor Who* strip.

Inspired by the success of British artists Barry Smith (CS #40) and Paul Neary, Gibbons tried to break into American comics in the early '70s, but received a cold reception. "I left my meager portfolio at DC and actually had it handed back to me by Michael Uslan, who went on to [executive] produce the *Batman* movie," Gibbons recalls. "I clearly remember him handing me my portfolio back and saying, 'Thanks, but no thanks.'

"Also at that time, Roy Thomas [at Marvel] expressed slightly more interest in my work, but again nothing came of it, I think probably because I didn't know, as a well-brought-up English lad, you had to be really pushy to get any work in American comics. You had to be on the phone with these people *every day*."

Look out Doc, there's a new Martha Washington in town and she's not the type to stay down on the farm when the revolution starts.

A top writer like Alan Moore knows when to lay back and let his artist tell the story, as in this sequence from *Watchmen*.

Yet, after being recruited by DC in the "British Invasion" of the early '80s, Gibbons became a mainstay of American comics—particularly at DC, where he drew *Green Lantern*, wrote a three-part *World's Finest* story illustrated by Steve Rude, wrote a *Batman/Predator* cross-over with artist Andy Kubert and co-created with Moore the celebrated superhero treatise *Watchmen*.

"Obviously, I think *Watchmen* would have to be some kind of high water mark," Gibbons says. "I think very rarely in one's career do you work on something that goes completely right, as *Watchmen* did, and is well-received commercially.

"One of the things that gives me the most pride is that histories of comics I've read that have been written since *Watchmen* always mention *Watchmen*. I think what Alan and I have done will always be some kind of seminal thing

Watchmen Trademark & Copyright 1986, 1987 DC Comics Inc

In between his *Martha Washington* work, Gibbons hopes to work with acclaimed SF writer Larry Niven on a comic book for Malibu.

in the field of comics, which not everyone gets an opportunity to do, and that gives me a lot of pride."

However, Gibbons is not equally as proud of some of the gritty, super-powered characters that have followed—and, in fact, drawn inspiration from—*Watchmen*.

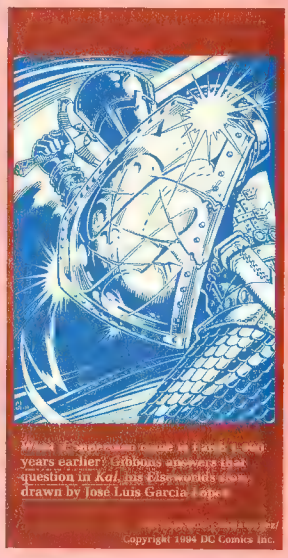
"It used to be that you would read a story about a hero because you *liked* the hero and you thought that maybe he had some of your qualities, or he may be like a big brother, an uncle or a father—something like that that you could feel some kind of an emotional response to," Gibbons says. "The characters that seem to be flexing their muscles these days—they're *not* very likable. You really wouldn't want to end up like them. And I suppose, in a way, I can see how maybe there's a link with *Watchmen* or a link with [Miller's] *Dark Knight*, but really, this *wasn't* what we meant, guys.

"I think it must be a generational thing," he muses. "I mean, the Punisher and Wolverine and all these tough guys—and I use the word 'tough' in a slightly cynical sense—these sort of homoerotic, steroid fantasies don't really do a lot for me, but then perhaps I'm a little past that stage in my emotional development.

"I wouldn't want to be too critical because obviously everything is of its time, and on a technical level, I think there's some great work being done in comics today, even on the kind of characters that I just sort of passed judgment on. Artists like Jim Lee and some of the others at Image are just marvelous draftsmen and hopefully will develop and mature."

In many ways, the recent *1963* miniseries released by Image was a response to modern mainstream comics by Gibbons, Moore, Bissette and Veitch: A fresh, fun homage to the Marvels of the early '60s, when one easily could tell the good guys from the bad. Yet, despite the enthusiasm of these stellar comics talents, reaction to *1963* was mixed, and sales dropped steadily as the six-part series progressed.

"Maybe a fifth of the comic-book audience was interested in *reading* something like *1963*, while maybe half of the audience was interested in *collecting* it," Gibbons laughs.


years earlier! Gibbons answers that
question in *Kal*, his ESE worlds story
drawn by José Luis García-López
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According to Gibbons, *1963* polarized the comics audience. Older fans appreciated the tribute to Marvel and enjoyed the satirical in-jokes, while younger fans were fascinated with the new, colorful characters. The teen-aged fans, though—the so-called "Image crowd"—didn't bite.

"My feeling about it," says Gibbons, "is, 'How nice to read stories about characters you *can* like.' "

Although Gibbons sees his career moving in the direction of creator-owned projects, there still are mainstream characters he would like to work with—especially at Marvel, where he is most enamored of Captain America.

"That's a character I really would like to do, and it looked like I was going to get a chance to do it with Stan Lee, but that window seems to have passed," Gibbons says.

He and Marvel publisher Lee actually proposed a Cap story to Marvel, but it was rejected by the company's current editorial management.

"Let me say that I was perhaps naive about the machinations of Marvel Comics," Gibbons explains. "I don't use the word 'machinations' in a negative way, but that's what it seems to be, a machine."

Gibbons retains hope that he someday may get to work with Lee, Captain America and other Marvel characters.

As he enters his third decade in comics, Gibbons can't help but think about how times have changed—both in and out of comics.

Illustrating how the business side of comics has evolved, he says, "The deal that Alan and I got on *Watchmen*, we thought at the time, 'Wow, this is great!' But two years later, we *never* would have signed that document. And five years after that, we would have just *laughed* at it.

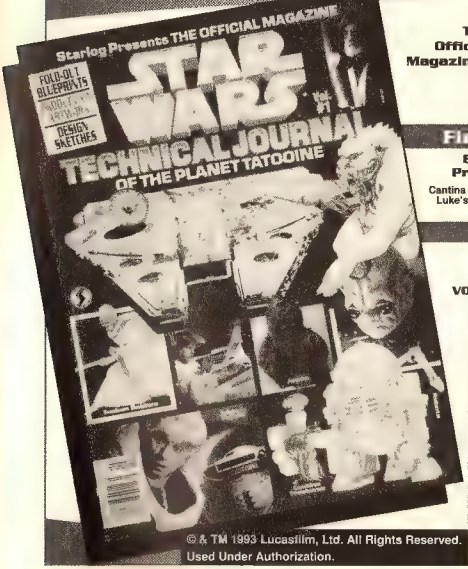
"You can't turn back the clock, and certainly I'm not whining; I'm not making any complaints. But things have moved so much that 10 years ago, it all would have been fantasy."

How have people's perception of comics changed? Not long ago, Gibbons was asked to speak to a class at his son Daniel's school—the same school the elder Gibbons attended as a youngster.

"That gave me a lot of joy, because in the days when I went to school, they would confiscate comics. I've got the strongest memory, the strongest vision, of standing out in the schoolyard while the powers that be went through people's desks specifically to root out these alien, pernicious American comic books. And they didn't get any of mine because, you know, I'm not going to take *my* stuff to school.

"I can remember them walking out with this pile, on top of which was *Green Lantern* #6, which was the first appearance of Tomar-Re, the parrot Green Lantern. And I didn't have that comic book! It was an awful experience to see this comic book that I would have paid *hard cash* for being taken to the school incinerator.

"But it was strange because when Daniel's English teacher found out what I did," says Dave Gibbons, "she couldn't *wait* to get me in to talk to the boys about comic books."



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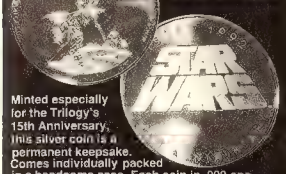

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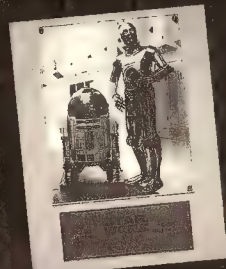

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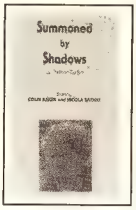

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VEIN ATTEMPTS

For sex, death & big roaring machines, stake your heart on these vampire biker chicks.

By LYNNE STEPHENS

Just when men thought they knew all the hazards of the open road. Potholes, congestion, carjackings—all pale in comparison to five fiendish *femmes fatale* on purloined Harleys who comb the highways and byways of America, searching for their next meal. And they're not exactly interested in veggieburgers at Wendy's.

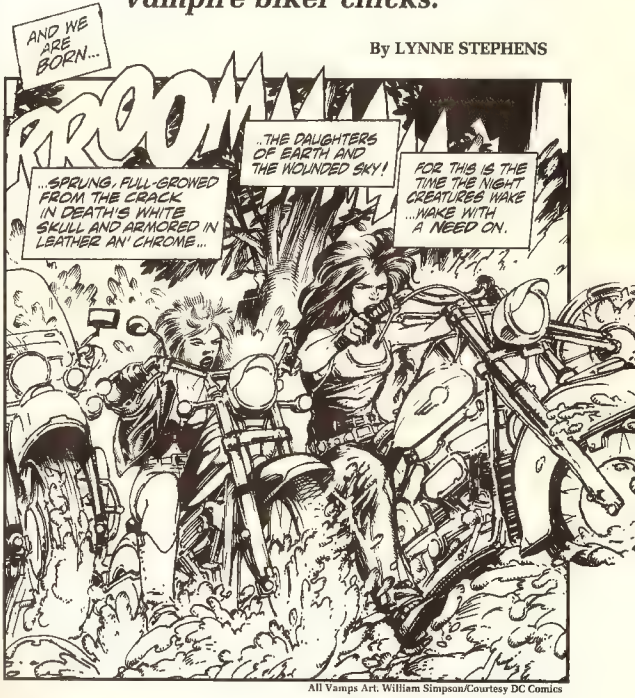
Meet *Vamps*, a Vertigo six-issue mini-series created by writer Elaine (*Ragman*) Lee and illustrator William (*Hellblazer*) Simpson. "I met Will about three years ago at the Glasgow Comics Convention," says Lee. "Charles Vess introduced the two of us because we had both told him that we were interested in doing comic books from the Cú Chulainn stories of Irish mythology, and we really hit it off."

Lee and Simpson began working on several concepts to pitch to various publishers. "*Vamps* was one of them. I think it was the last one we came up with, really. But *Vamps* was—" Lee pauses. "Well, we thought, Irish mythology is wonderful and all, but will it *sell*? Let's think of something that might be a bit more commercial. Actually, we said, 'some shameless, sleazy, horrible, commercial thing,' " she laughs.

"So, we thought, vampire biker chicks—it has everything! Sex, death, big roaring machines—it would be great. And, of course, it began to evolve and became a story for Vertigo. It still has all those elements that we originally thought of, but it's more than that now. We got into it."

While Lee and Simpson's original concept may have had a large dollop of camp, the final result treats the five female vampires with greater sympathy and depth. "It still has a certain amount of humor in it," Lee explains. "The humor comes from the way the girl vampires relate to each other, and the little things they say," while the plotline and narration serve to further the story in a more serious vein.

Lee credits DC editor Stuart Moore with *Vamps*' emphasis on narration, decreasing the emphasis on visual action and dialogue to carry the stories while augmenting the psychological portraits of the vampires. "Stuart encouraged me to put more narration into the book than I had originally thought to. He would say, 'I like the narration—keep it going through this next scene rather than dropping it.' I think that added depth. It was a good story to begin with, and it had a certain amount of that...working on two levels, but Stuart certainly encouraged it."


AND WE ARE BORN...
KRROOM
...SPRUNG, FULL-GROWED FROM THE CRACK IN DEATH'S WHITE SKULL AND ARMORED IN LEATHER AN' CHROME...
...THE DAUGHTERS OF EARTH AND THE WOUNDED SKY!
FOR THIS IS THE TIME THE NIGHT CREATURES WAKE ...WAKE WITH A NEED ON.

All Vamps Art: William Simpson/Courtesy DC Comics

As an example, Lee refers to the opening segment of *Vamps* #1, where the five female vampires decide to rebel against their master vampire at dinnertime by dismembering the gorged and momentarily defenseless tyrant. "You *see* what happens between the vamps and their master vampire, Dave," she says. "But you get what it's about through the narration."

Once Dave has been unceremoniously dispatched via the traditional "stake tartar," the five vampires take to the road in search of freedom and adventure. There was no magic in the number five, comments Lee, except that "five vampires riding their Harley Davidsons in a 'V' down a highway seemed a nicer picture than only four."

One inspiration for *Vamps* was an issue of *Hellraiser* that focused on a vampire king, "with nude women around him," says Lee. "I was going

Fangs for the memories, Dave! This vampire goes to pieces when his five undeadly beauties decide to hit the open road on their own.

through a marital breakup at the time—and I thought, well, there are always these vampire brides, but what if they decided they didn't necessarily want to stay in this relationship?"

Lee took pleasure in naming her passionate bloodsuckers—Howler, Skeeter, Whipsnake, Screech and Mink—after animals with bad reputations. "The main character, Howler, is the wolf, the leader, more or less. She's from the West, around Colorado, and she's a pretty strong character. Howler ran away from home to Vegas to become a cocktail waitress and then, finally, a stripper. I don't want to give more than that away, because her story is really what the plot revolves around," says Lee.

"Mink is the California girl. She's the blonde, and probably the most at ease with being a vampire. The only thing that upsets her is that she has lost her tan. She's not happy about that," Lee laughs. "In the publicity materials for *Vamps*, they wrote something like, 'For her, a man used to be a meal ticket. Now he's lunch.' She enjoys inspiring fear, and she's very vain.

"Screech is a Chinese-American San Franciscan. She's the artist, the mysterious one who feels she can justify her existence by making death beautiful and artistic. She is also the resident computer whiz.

"Then, there's Whipsnake. She's a sultry, sexy Cuban-American New Yorker. I lived in a Hispanic neighborhood in Washington Heights for 14 years," Lee says. The writer envisions Whipsnake as having grown up in that neighborhood. "There was a mechanic's garage right down the street from where I lived called The Three Daughters. I changed it to The Seven Daughters in the book. Whipsnake's dad was a mechanic who finally despaired of having a son, so he taught her how to fix cars and other machinery. She's their mechanic and lock-picker.

"Skeeter is southern. There's probably more of me in her than in the others. She's the smallest vampire, but she's also the oldest," having been in the nightstalker business for 20 years. "She looks and sounds very feminine. She's just so sweet to these boys," says Lee, affecting a deep southern accent, "always wearing high heels and little skirts. She says, 'Come here and give me some sugar.' But she's probably the most lethal of all of them, and really the cruelest. She's a tease. She also sings—she keeps that up through all the books—but not very well."

Simpson's drawings mirrored Lee's image of each vamp and their downmarket world. "I was very happy with [his work]. The girls are very sexy, but he got a very nice, grungy biker feel about the whole thing," she says. Lee spoke to Simpson at length regarding the appearance of each vampire, and abetted her verbal descriptions with unusual source materials. "I sent him a whole load of *Easyriders* and other biker magazines. I would go through where they have all these tattooed nude women on motorcycles and I would draw little arrows to them and go 'Skeeter,' 'Whipsnake,' she laughs. He pretty much took his ideas from the suggestions that I made. I was very happy with them. They very much looked like I thought they might."

Novelist Anne Rice helped revamp the vampire genre. Her tales depend heavily on interior conflict for their attraction. Lee had read *Interview With the Vampire* and *The Vampire Lestat* when they were first published, "and I liked them. But I hadn't read *The Queen of the Damned* or *The Tale of the Body Thief* until after I finished the fifth *Vamps* script. I didn't want to read them before I did these comics," she says.

The author received a slight fright while reading *Queen of the Damned* after finishing *Vamps*. "There was a scene with a young trailer-trash vampire girl on a Harley, and I went, 'Oh no, she has already done it! But I was very relieved to find that she really didn't stay with that character very long, and had a different take on it.

"Rice is really fond of creating wealthy, aristocratic vampires, giving them consciences and letting them think a lot, ponder their condition and so on," says Lee. She feels that Rice's "low-rent characters were just more or less horrible killer vampires that don't think. I really love Rice's work, and I love her books, but I'm very glad she didn't get into those characters. I have a little more sympathy for characters that aren't so upper-class. I'm putting it politely, because I can *identify* with white trash characters!" she laughs.

"My girls are pretty hetero, too. They tend to like to drink the blood

YOU JUST WANNA HURT 'EM, DON'T YOU? I CAN HELP YOU WITH THAT, BABE. I CAN MAKE IT BETTER
BUT DAVE MAKE IT BETTER
THEY ALWAYS SAY THAT, DON'T THEY? MEN, THE LIVING AND THE DEAD ONES, TOO
BELIEVE AT YOUR OWN RISK!

Men, you can't live with 'em and you can't tear them apart and suck the life out of them. Or can you?

out of *men*. I do admire Anne Rice tremendously, and am certainly influenced by her work. It's just a different kind of [approach to] character."

Lee also differs from Rice in her adherence to the recognized, historic banes of a vampiric existence—garlic, crosses and the like. "I know that Anne Rice's vampires have no problems seeing themselves in mirrors, and crosses aren't a big problem for them. But I kept pretty much to the traditional stuff. More, perhaps, than Rice did," Lee considers. "Now, all my vampires are very young. Only one has been a vampire for 20 years, so they're quite modern. I'm hoping like heck these books are going to sell, and we'll get to do more, because we already have two stories after this that we want to tell. They would let you in on more background and show some older vampires."

Although she keeps her vampires within the traditional undead constraints, Lee did find ways to include elements of her own. "They can't see their reflections," Lee notes, adding that her twist to the legend is one exception to that rule. "The only time they see their reflections is [when they look] in the eyes of their victims, right before they kill them. And they're all vain, so they all want to see themselves as much as possible. They sometimes will 'sip' a guy and then use him for a makeup mirror," Lee laughs.

"I kept the idea of the cross being something that would ward them off," she says, but instead of limiting her icons to those of the Christian symbol, she expanded the group to include "*any* symbol of faith, as long as it's believed in. In one issue, while the Vamps are riding through the Southwest, they come across a Native American man on a vision quest, and he's on a blanket surrounded by prayer ties. They try to lure him into crossing his prayer ties, so that they can get him. When they go to New York, a crazy man believes a hubcap is a shield of truth or something, and can use that to ward them off."

"Every evil impulse and thought I ever had, all those parts of myself that I completely bury in real life, went into this comic," says Lee.

SUNSET. THAT'S WHEN WE WAKE.
WE WAKE HUNGRY!
BUT, I'D BE DAMN FOOLISH FOR ALL OF US TO FEED AT ONCE. THAT LEAVES US SOFT. VULNERABLE. ASK DAVE.
Vamps Copyright 1994 Hainz Lee & William Simpson

Meat, meat everywhere, but not a drop—of blood—to drink, and our awakening heroines are *hungry*.

Lee notes that in all vampire stories, whether old or modern, the actual killing is "very sexual. I've laughed about it—I'll say things to Stuart Moore like, 'Well, Stuart, of course we're being very serious about

CAIN'T SIT A HORSE, CAIN'T ROPE OR SHOOT! BUT, I RIDE TH' RANGE ON' M' HARLEY SCOOT! DRINKIN' HUMAN BLOOD FROM A COWBOY BOOT!
GROSS ME OUT, SKEETER...
...WHO'D DRINK ANYTHING FROM A BOOT?
YIPPE-YI-YO-KI-YAY-AAY!
WHICH WAY ARE WE HEADING?!
WEST!
THAT'S THE WAY I'VE ALWAYS RUN.
WEST... MAYBE DOWN TO VEGAS. I'LL KNOW WHEN I GET THERE.
HOW CAN YOU DO THIS? HOW CAN YOU JUST RUN AWAY?

It's a girl's life out on the road, with the wind in your hair, a song in your heart and the taste of blood in your mouth.

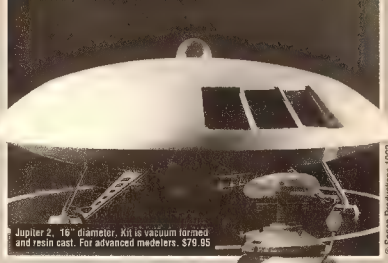
it, but it's only a shameless reverse rape fantasy thinly disguised as a vampire story.' He'll say, 'No, you don't say that, it's tasteful!' " she laughs.

While *Vamps* features independent, intelligent female vampires, Lee is reluctant to describe the book as feminist "because I think any party-line feminist would be completely insulted if she were given this comic and told it was a feminist book." Lee hesitates. "I feel, rather than feminist, it was just... fun," she laughs. "Every evil impulse and thought I ever had, all those parts of myself that I completely bury in real life, went into this comic. That's what was so fun about it. Everyone has those impulses, male or female. So, I don't really see it so much as a feminist statement."

The question of *Vamps*' target audience gives Lee pause. "It's a mature book; it's a Vertigo book because of the subject matter. It's not one of those books where the story is particularly difficult to follow. One of the things that I would like to do is let people outside of the normal comics audience find out about it," including such groups as bikers. "It's for an older audience; it's not for little kids. Men can enjoy it, because the story and the action are there, and the girls are *really* sexy." Lee believes men can also enjoy such subtleties as Screech's justification of the "beautiful death": " 'If [the victim] hadn't died here, he would have died of a heart attack face down on his desk with a fax of the latest sales figures clutched to his chest. Now he can tell the angels he has had a beautiful death,' " she quotes. "Men who read *Vamps* can experience that. And the women can experience its power. It's sexy. No matter how you slice it, in sex, there is a *power* thing going on. Hopefully, it switches back and forth between the two."

In *Vamps*, however, these particular women certainly have the upper hand—or fang—over the men that briefly, and succulently, wander into their lives as they cross America, exhilarated by their freedom from their overbearing master. "But," warns Elaine Lee, "you can't count Dave out, because vampires have a way of popping up again. I don't want to give too much of it away, but let's just say they *are* going to spend some time looking over their shoulders."

LUNAR MODELS



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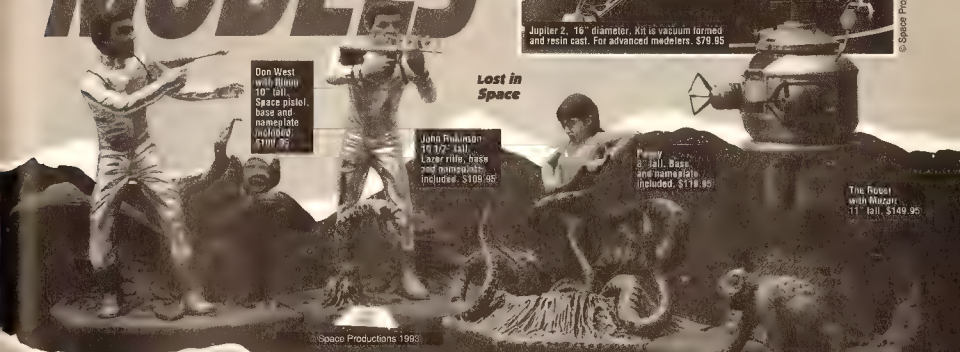
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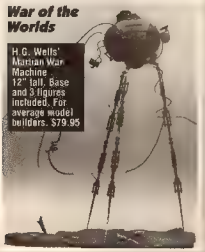

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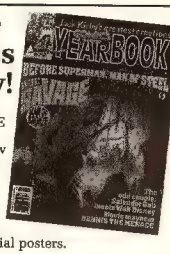

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Carrey

(continued from page 47)

Living Color, where he enlarged his cast of comic characters with such laugh riots as Fire Marshall Bill and Vera de Milo. Of genre interest has been his satiric take on *Star Trek* and, in particular, Captain Kirk.

"I love doing Captain Kirk. I like *Star Trek* a great deal, but there's so much about the show that lends itself to parody that it's a real natural. When I first started doing the *In Living Color* impressions, I really had to think about what I was going to do. Now I just have to sit down in the makeup chair and I just turn into them."

He's not really surprised that he has amassed so many genre credits. "When it comes to fantasy and science fiction, I seem to be a natural. I can come across as being this normal guy and yet still get way-out. *The Mask* is a good example of that."

However, Carrey is quick to point to his dramatic turn in the 1992 TV movie *Doing Time on Maple Drive* as an example of how he feels he can avoid career stereotyping.

"People tend to look at me and say, 'There goes that smartass who makes funny faces,' and that's definitely an aspect of my character. But I have pretty good range as an actor and so, if I find myself getting only certain kinds of roles, I can *always* go off and do an HBO special or something offbeat. I don't see myself getting stuck in any one thing."

But he's quite willing to play the Mask again and again should the film turn into a franchise. "Sure, I would do it again. I'll probably go insane and end up in a hospital, but I'll do it. There are many ways we could go with *The Mask*. Chuck and I pretty much took the first film as far as we could but, even while we were making it, we were getting these real crazy ideas that we couldn't use because of the budget. But they're definitely things we could use in a sequel.

"Doing this again would be OK with me as long as I can do it with good people. And as long as the executives don't start trimming and figuring what they can cut from the things that made the first film a success just to maximize profits."

Jim Carrey's memories of *The Mask*, however, ultimately come to rest on that most important skill he had to learn for the role, a new talent which will ultimately serve him well in his private life.

"I had to learn how to make balloon animals for this part," he says. "I've *never* done that before, and it was really hard work. But now I can do them for my daughter. And that sure is making her happy." CS

Zero Hour

(continued from page 44)

then saying, 'Let's take a look at our characters, and give the readers a chance to relive the origins, or see the origins of a few new characters."

Jurgens sees *Zero Hour* as the perfect jumping-on point for new readers who may be tempted to sample a DC book for the first time. "What I wanted to do was create an opportunity for all these books to do something new and exciting. Whether it's the Legion, Hawkman, Batman or Superman, this is designed to give everyone a fresh start. By the time fans are done reading *Zero Hour*, it will serve as a two-month introduction to the DC Universe. If, at that point, you don't like it and bail out, that's fine; that's your choice, or we're not doing our job as creators.

"The whole point for me, and it's what I've tried to stress to everybody, is that this tells you who the characters are, why they do what they do, where they fit in together and how it has come to this point. That's not to say that *Zero Hour* is an encyclopedia. It's not, but by the time it's over, as well as the #0 issues the following month, you should know who these characters are.

"*Zero Hour* is *not* just a bunch of origin stories. What we can do with the Superman books, for example, is tell a bunch of stories that get right to the very essence of who Superman is. It gives the reader a Superman story, not a book where you can simply change the name and make it a Batman story. The challenge to every creative team is to present their characters and the book in the best possible light and get the fans excited."

As the DC Universe starts counting down to *Zero Hour*, its creators hope it will be more than just another crossover. "This is an opportunity to bring in new readers by presenting a clean start storyline, which writers in this industry don't do enough of, and to give DC something new to start with," says Dan Jurgens. "That's an exciting challenge, and as a writer, I think it has worked out very well."

"The initial idea was basically, 'Let's do a crossover,' " adds KC Carlson, "but the more we thought about it, and the more pieces kept coming in, the more we realized it was becoming a bigger event than originally planned. We knew it was going to be big, since it involved the entire DC Universe, but it's become much more of an event than just an annual crossover.

"What we're doing with *Zero Hour* is focusing on how the DC Universe acts in the 1990s, and how we can make it work in the future." CS

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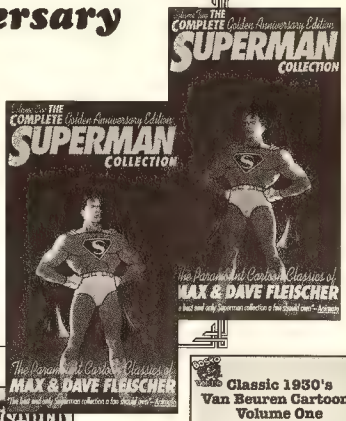

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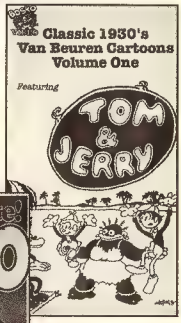

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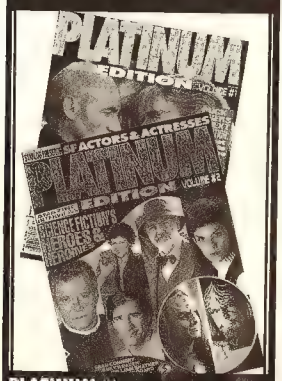

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Chaos

(continued from page 33)

building much more onto our foundation, it's time to fine-tune the universe we have."

He adds that 18 to 20 titles is the most Valiant ever planned to release under that logo. With that number as their ideal, he says, control over the Valiant Universe can be maintained and quality kept high.

"Some companies got into real big trouble when they got past 25 or so titles," he says. "I don't want to slam anybody, but there's a point where you just don't have any control over your world any more. As an editor, I look at every plot and script that we do; I make comments and oversee things so that we keep our books to as high a standard as we can. Plus, I want to make sure that the Valiant Universe is affordable. I want to make it possible for someone to buy our product and fit it into their budget. There's a good chance we'll launch another imprint, try some experimental comics and tap into genres that haven't been tried—maybe do creator-owned books—but they *won't* be Valiant books. What you see on the shelves as of this summer *is* the Valiant Universe."

Layton says that personal handling of storylines is very important to him. "For laymen, 'comic book' is a put-down. I use the word 'story' or 'storytelling,' because we're here to tell stories. It's not just armor and weapons and superpowers—it's how our characters think and feel and live their lives. Do you know what a glyph is? A glyph is a two-dimensional representation. Most comic book characters out there are glyphs, and books are full of 'Hero Glyph A' fighting 'Villain Glyph B.' I never want to see that in a Valiant book. If the story doesn't have emotional impact on my writers and editors, if they don't care about the story they're telling, then *why* are they telling it? And why would anyone want to read it? That isn't telling a good story to me, and doing that, telling the story, is the most *important* aspect of my job."

He works after hours to mentor some of his younger colleagues, admitting proudly that several of his current editors and creative personnel are students of the "Layton school."

"We get together once a week and it's usually about inking, which is how it started, but we discuss other stuff," he says. "Plotting, pencilling, coloring—whatever we want to talk about. We'll critique stuff and offer advice...and it has been working well. I'm real happy that my people not only want to improve their own work but want to help others improve, too."

Nevertheless, the demands on Layton's time mean that he can't spend time doing his own art. "I try to keep a loose hand," he jokes, "but there just isn't much time. Every once in awhile, I'll go out to Knob Row [Valiant's in-house inking/coloring department] and sit with Sean Chen and the guys, maybe ink a panel, but I have to admit I've probably inked enough to last me a couple of lifetimes."

Layton's other major focus is on the impending buyout of Voyager Communications—parent company of Valiant—by Acclaim, one of the world's largest video game manufacturers. He says that the deal still requires a couple of teams of lawyers and "tons of paperwork," but there are some exciting developments in the planning stages.

"Obviously, there's a tremendous amount we can do for each other," he says. "We have terrific characters, just right for video games, and they're placed to make those characters household words. I've lived for X-O, Shadowman and Ninjak to be household names and Acclaim will help make that happen. For our part, we'll bring an enormous amount of ideas and characters, and that means Acclaim has tons of new possibilities for games.

"We like each other's management styles, which is one of the reasons this merger's such a great idea and a natural fit. There are very similar philosophies here, in that we both love our employees. We have very similar goals for what we can accomplish together," he adds. "Toys, games, movies and TV—there's a lot of stuff on the drawing board, which readers will be seeing in the near future. I honestly believe that, with Acclaim in our corner, it's going to be a bigger, bolder Valiant. From here on out, the sky's the limit."

Having come from a publishing background, Layton says that being at the helm of a young, up-and-coming company like Valiant is a real pleasure, after years spent working for others. "I used to publish a digest fanzine with Roger Stern called *CPL*, for Contemporary Pictorial Literature, about how great comics were. We did articles and ran interviews with people we met, and came across a little-known fan artist named John Byrne."

After stints with Wally Wood and then Charlton Comics, Layton achieved his greatest fame working on *Iron Man*. Now, he says, he's glad to be back as publisher.

"This is definitely the strangest life I've ever lived," he says. "There's room for an identity crisis with all the hats I wear: Am I editor-in-chief or inker? Writer or penciller? I have guys who do all that better than me, but running the show is what I do. And it's the best job in the world."

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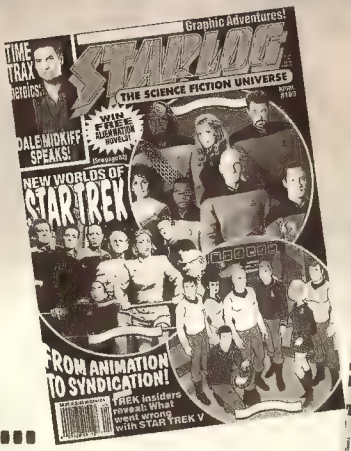
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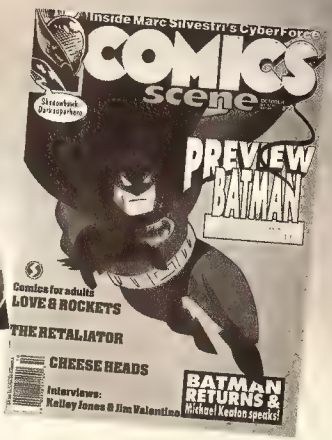

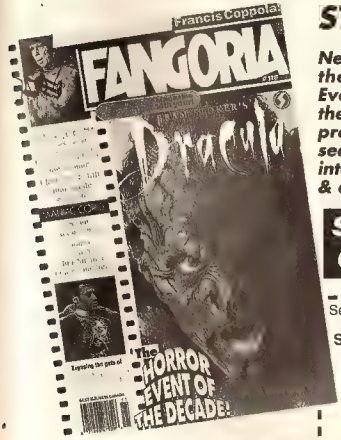

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Lion King

(continued from page 39)

cause virtually all of their scenes are together; in this way they could play off each other and ad-lib.

The animators also worked together. "Every time we had a scene together, I would start out the scene, since Pumbaa is a big guy and he serves as a stage for Timon sometimes," says Bancroft. "I would block him out on the page and then take it over to Mike [Surrey], and he would say he needs more room, or whatever, so we could choreograph the movements. We're both pretty giving artists. There are some scenes where one character steals the scene, and some where the other does, without too much ego involved. On *Aladdin*, Iago *always* stole the scenes from Jafar, and the Jafar people hated it! The eye always goes to the most movement on the screen, or the broadest movement."

The Lion King marks a departure from the Disney release pattern of several years. Instead of a Thanksgiving release, Simba becomes lord of the jungle during the hectic summer months, and not only in the U.S. but in other parts of the world simultaneously. A European opening is set for autumn. Among the many reasons for this change was that the movie was delayed by six months while the material was reshaped; after all, Disney had always adapted its material in the past, often from classic sources, instead of creating it from scratch.

"There was always a feeling from the artists that they wanted to pursue new avenues and explore new ideas, so there was a lot of support internally for using original material," confirms Minkoff. "I was brought in just when they decided they wanted a change in direction. I was involved in reconceiving the movie, in terms of tone and storytelling. We were looking for something slightly more spiritual in material, whereas before it was more of a true-life, earth-based thing. It was more about animal behaviors. Now the son grows up to become the father. It deals with life and death issues."

A good example of this change of direction is a particularly moving scene, in which Rafiki astonishes the grown Simba by telling him that his father is still alive. Rafiki points to a pond. Simba looks in and sees a reflection of himself, and the family resemblance to his dad, and realizes that all that was good and wise about Mufasa has lived on in the next generation.

That, after all, is "the circle of life," and that's what *The Lion King* leaves you with long after you have forgotten the gags, numerous though they may be. CS

Radio Shadow

(continued from page 19)

after his execution in "Ghosts Can Kill." When the named victims begin turning up dead, it looks like he *is* back from the grave, but The Shadow uncovers the plot devised by Gorman's twin brother, Arthur.

Science fiction themes often found their way into the adventure. "Inventor of Death" (11/12/39) featured a robot controlled by another demented killer. A time machine took center stage in "The Man Who Murdered Time," the New Year's Day 1939 broadcast. A new, deadly gas plunged the city into darkness in "Night Without End" (10/16/38).

Many of the episodes featuring supernatural elements would unveil logical explanations for the unearthly happenings at the finale. The zombies on the "Isle of the Living Dead" (10/13/40) proved to be ordinary, flesh-and-blood workmen drugged by an unscrupulous plantation owner. "The Creeper" (11/3/40), a legendary creature of the north woods blamed for several deaths at a lumber camp, turned out to be a poor, demented cripple living like a hermit in the forest. A father suspects his son of being a lycanthrope in "The Werewolf of Hamilton Mansion" (1/5/47), but it turns out only to be the plotting of a vengeful employee.

The Shadow himself wasn't adverse to taking an occasional moonlighting job. He appeared on a quiz program, *Quick as a Flash*, which aired from 1944 to 1951. Contestants were given clues to answer a question. Any contestant could attempt to answer the question at any time, but failing to answer correctly forced the contestant from the game. The show featured short dramatic skits with guest detectives who included Nick Carter, Bulldog Drummond, Mr. District Attorney and The Shadow.

Although he survived countless attempts on his life, The Shadow finally succumbed to changing times and the encroachment of technology. The pulp magazine had disappeared shortly after World War II and the advent of television, proclaimed by the plethora of antennas that created a new skyline across America, spelled doom for the radio drama. *The Shadow* left the air after "Murder by the Sea," broadcast on December 26, 1954. It was one of the last of the great radio dramas. But The Shadow lives on—not only in comic books and this summer's motion picture, but on tape cassette, audiobook and album collections which preserve the best of his adventures for fearful listeners as they once again turn up the volume...and hear the laugh of The Shadow. CS

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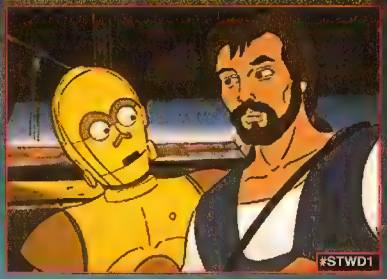

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ANIMATION SCENE

Toon Features

New Competition for Disney: It's exciting news for the animation industry, and for devotees of quality animation: Warner Bros. is investing $150 million in a Feature Animation unit. This is Time/Warner's 17th division, *separate* from Jean MacCurdy's TV animation unit. For the past two years, the corporation has quietly planned this new division, developing projects for features, such as *King Arthur* and *The Flying Dutchman*, with budgets in the $35 million range. The first release is targeted for 1996.

The division, which began February 21, will slowly build its staff to a projected 200-300 people. Meanwhile, Steven Spielberg is moving his Amblimation unit from London to Los Angeles this summer, and building to a staff of 200. Counting Turner, Disney and Rich Entertainment, that's five major feature animation studios in the LA area.

"Los Angeles, more than ever, has become the center of quality animation, moreso than the glory days of Warners, MGM and Disney in the late 1930s and '40s," says Steve Hulett, business representative of the Motion Picture Screen Cartoonists, Local 839.

"It's going to mean employment for a great many artists. We're going to see cross-pollination, because artists will be moving from studio to studio."

He cautions, "Of course, this is *all* contingent upon these pictures performing well at the box office. Animation is a market-driven commodity. If animation does well in the marketplace, there are lots of jobs for artists working in animation. If animation does poorly, then studios fold up and people are thrown out of work.

"We in the Screen Cartoonists Union plan to serve, as well as we can, everybody who's working in animation—both the contract studios where we have about 70 percent of the artists working, and the non-union studios—and make sure no one is being abused," Hulett says.

Warner Bros. Feature Animation started at the Imperial Bank Building in Sherman Oaks, which also houses the TV Animation units. The unit plans to relocate to a temporary facility in Burbank, until its own building is completed at the Warners ranch, also in Burbank.

Managing the division is Michael Laney as VP operations, working with Sanford Reisenback, executive VP marketing and planning, and reporting to worldwide production president Bruce Berman. Laney had previously worked at Disney's feature animation division, where he also served as VP operations.

Warners hopes to lure top talent by offering competitive wages, an "artist-friendly" environment and less stringent contracts. Also, Warners will let artists freelance outside the studio, allow artists to help determine projects and boast more opportunities for upward mobility since, after all, this is a new studio.

Don Bluth's New Garden: On March 1, the Irish High Court stated claims against Don Bluth Entertainment Ltd. and its three Irish subsidiaries: Don Bluth Thumbelina Ltd., Don Bluth Troll Limited and Don Bluth Penguin Limited. Bluth's American employees—a staff of 85 who had operated out of Burbank—submitted claims to John McStay, the Official Liquidator. But there was a problem. They were told they had worked for Don Bluth Animation Studios Inc., a company incorporated in the United States, over which the Irish Liquidator had no jurisdiction. The Americans were dismissed in August 1992, lacking four weeks of back pay, plus vacation and sick pay benefits.

These Hanna-Barbera designs were, of course, modified for Secret Squirrel's debut.

Revealed at last! Top secret designs of the original Secret Squirrel from fall 1964.

Discussing *Thumbelina* in *Daily Variety*, Bluth credited his 200 Irish artists and 300 Hungarian cel painters, but neglected to mention his American workers, including former partner and co-producer John Pomeroy. Official press information from Warners also overlooks the American studio's contribution.

Originally, Carol Lynn Pearson wrote Thumbelina to be a strong female character. But, in a *Dallas Morning News* interview, Bluth told reporter Phillip Wuntch, "In the first screenplay, Thumbelina was so assured and so wise, you wondered why she would want to marry this wimpy prince." Instead of making him a stronger character, Bluth says, "We rewrote it to make her innocent." Pearson has since removed her name from the credits.

Thumbelina was released March 31, to a disappointing $2.8 million take over the Easter holiday weekend. The home video release is already scheduled for this month.

Warner Bros. is releasing Bluth's next film, *A Troll in Central Park*, August 12. It will be in theaters long enough for the public to be aware of it, prior to its October video release. This is the story of Stanley (Dom DeLuise), a happy troll banished to Central Park by the evil Gnorga, Queen of the Trolls (Cloris Leachman). Having a magic green thumb, Stanley plants himself a new garden and befriends two children, Rosie and Gus.

Bluth's Irish operation is now a subsidiary of Hong Kong-based Media Assets, which is, in turn, now a subsidiary of Rupert Murdoch's NewsCorp. Like Stanley, Bluth is considering transplanting his operation to a new garden—Toronto—and leaving his Dublin facility.

An excellent book on Bluth's career, *The Animated Films of Don Bluth*, written by John Cawley and published in 1992, is available for $15 from Get Animated!, PO Box 1458, Burbank, CA 91507. The lavishly illustrated book contains detailed production information, critical and box office response plus synopses of each film.

Thumbs Down on *The Critic*? After six episodes of *The Critic* aired, from January 26 to March 2, ABC withdrew it from the Wednesday night schedule due to mediocre ratings. Fox has picked up the series, commissioning 10 more episodes. Gracie Films and Columbia Pictures TV are negotiating with Fox to also air the remaining seven ABC episodes.

More Quests for Jonny: Mario Piluso directs *Global Questions*, the next adventure for Jonny Quest. The story is partly set in outer space, where Jonny contends with a vengeful Dr. Zin and insect-like "entomechanical" creatures. The two-hour TV movie, a sequel to 1993's *Jonny's Golden Quest* on the USA Network, is scheduled to be broadcast this fall on TNT. Tim Matheson, Jonny's original voice, will be heard again, this time as a supercomputer named

4-DAC.

Meanwhile, pre-production is beginning for new adventures of the Quest Team. There are 26 episodes in the works, with a total of 65 possible. The producer is Dick Sebast, former director of *Batman* and former producer of *Sonic the Hedgehog*. The story editor is Peter Lawrence (who worked on *Peter Pan & The Pirates*).

The End of Secret Squirrel? Yes, folks, it's true. The Powers That Be have ruled no more episodes of *Super Secret Secret Squirrel*. This fall, the middle segment of *2 Stupid Dogs* will be replaced with 13 new *2 Stupid Dogs* episodes.

If, however, you want to see more *Secrets*, you're invited to write to Fred Seibert, President; Hanna-Barbera Cartoons, Inc., 3400 Cahuenga Boulevard West, Hollywood, CA 90068.

Meanwhile, *Secret* will be shown, along with the first season of *Dogs*, on the Cartoon Network beginning in October. Also coming to the Cartoon Network: *SWAT Kats* and *The Addams Family*.

D'oh!: Animation Scene readers may have been a bit discombobulated by the column's appearance in CS #43. Two magazine page numbers were switched in production, so that the pages were published a, c, b instead of a, b, c. This *wasn't* columnist, typesetter or printer error. Our apologies. If you want to try it in the proper order, read page 5, then page 8, and finally page 7. But everyone already figured that out, right?

Japanimation Home Videos for the Summer: Central Park Media's latest imports from Japan are all English-subtitled, and priced at $29.95.

A Wind Named Amnesia is an action/mystery set in the future, where a mysterious wind has wiped out mankind's collective memory. Two years later, a young man manages to re-educate himself, and teams up with a woman unaffected by the wind. They wander the American landscape seeking the ones responsible for the disaster, while pursued by a killer robot. The film is directed by Kazui (*Urusei Yatsura 4: Lum the Forever*) Yamazaki with the collaborative efforts of Taro (*Harmageddon*) Rin and Yoshiaki (*Wicked City*) Kawajiri. The story contains some nudity; parental discretion is advised.

Detonator Orgun is a three-part OVA series. Earth is threatened by Evoluders, and the key to stopping them is a suit of alien battle armor. Directed by Masami Ohbari (of *Bubblegum Crisis 5* and *6* fame), with character designs by Michitaka (*Silent Mobius*) Kikuchi, the film contains slight nudity; parental discretion is advised.

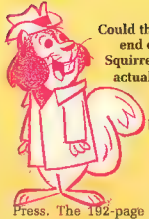
His 1990s superspy career is on hold as he has retired from service with 2 *Stupid Dogs*.

***The Flintstones* Return to Home Video:** When Ted Turner purchased Hanna-Barbera in December 1991, a two-year moratorium was imposed on H-B home videos—until this April, when Turner Home Entertainment released four *Flintstones* videos, featuring restored footage from the original 25-minute episodes. Retailing for $12.98, each volume contains two episodes premiering for the first time on video. They are: *Fearless Fred Strikes Again* ("The Buffalo Convention," "Mother-in-Law's Visit"), *Babe in Bedrock* ("Dress Rehearsal," "Daddy's Little Beauty"), *Hooray for Hollyrock* ("The Return of Stoney Curtis," "Ann Margrock Presents"), and *Wacky Inventions* (an all-new retrospective, plus "Flashgun Freddy"), a companion to Turner Publishing's gift book.

Prowling in the Bookstores: *Disney's The Lion King* is a storybook written by Gina Ingoglia, with original illustrations by Marshall Toomey and Michael Humphries. The 96-page volume retails for $14.95.

Also, *The Art of The Lion King* by Christopher Finch, with foreword by James Earl Jones, due in August from Hyperion Press. The 192-page hardcover retails for $50. There's a *Lion King Flip Book* ($3.95) and *Postcard Book* ($8.95) as well. Look out for a pride of other *Lion King* merchandise available now, including mugs, plush dolls and more.

He's perfectly equipped for espionage!



Could this be the end of Secret Squirrel? (Well, actually, these designs were the beginning).

Saturday Morning at the Movies: That's the strategy ABC and CBS are using to compete against the Fox Children's Network this fall, basing their cartoon lineups on the tried-and-true—theatrical properties.

CBS moves *Disney's The Little Mermaid* to 8 a.m. EST, followed by Universal's *Beethoven* and *Disney's Aladdin*. The early shows are skewed to attract girls, while the rest of the morning is designed for boys. Graz and Landmark Entertainment Group are producing *Skeleton Warriors*, based on a toy line, and Nelvana Ltd. is doing *Wild C.A.T.S.*, based on Jim Lee's Image Comic (CS #30). *Teenage Mutant Ninja Turtles* (Fred Wolf), which is losing audiences to Fox's *Tiny Toon Adventures* and *Taz-Mania* (Warners), is being trimmed to a half-hour. The ever-reliable *Garfield & Friends* (United Media/Mendelson Prods./Film Roman) remains an hour, renewed for eight new episodes in its seventh season. *Beakman's World* (Columbia) and *CBS Storybreak* round out the CBS morning. CBS is also developing an animated version of *The Mask*, based on the upcoming New Line Cinema live-action movie (and the Dark Horse comic, see page 45).

The Bugs Bunny and Tweety Show starts off ABC's schedule. Then, *Free Willy*—produced by Nelvana Ltd. and Warner Bros. will fight against *Aladdin* on CBS and *The Spectacular Spider-Man* on Fox (which premieres in November, replacing *Mighty Morphin Power Rangers*). *Sonic the Hedgehog* (DIC) returns, as does *Cro* (Children's Television Workshop/Film Roman), *Tales of the Cryptkeeper* (Nelvana), and the *ABC Weekend Specials*. *Addams Family* (Hanna-Barbera) will air until January, when it's replaced by *Fudge*, a live-action show based on the books by Judy Blume, and produced by Amblin Entertainment. Other new series are *Reboot* (Limelight Productions), which uses computer-generated characters, about a superhero living inside a computer, and *Bump in the Night* (Danger Prods./Greengrass Prods.), featuring stop-motion animation and puppetry. ABC will occasionally preempt its 11-12:30 block with *The Saturday Morning Matinee*, 90-minute movies to air quarterly, beginning November 5 with an animated version of the classic Frances Hodgson Burnett story, *The Secret Garden* (also recently mounted as a live-action movie and a Broadway musical).

Fox is accenting its already-popular Saturday lineup with action/adventure. Gone are *Tiny Toon Adventures* and *Droopy: Master Detective*. New is Ben Edlund's *The Tick* (Sunbow Productions/Graz), originally scheduled for March with six episodes, now to appear this fall with 13. *Bobby's World* (Film Roman) moves to weekday mornings, to join *Fox's Cubhouse*, a rotating educational series for preschoolers: *Jim Henson's Nature Series* (Mondays and Fridays), *Johnson and Friends* (Tuesdays and Thursdays), and *Rimba's Island* (Wednesdays). *Taz-Mania* goes to weekday afternoons, bumping off *Batman*, which will appear *only* on Saturday mornings as *The Adventures of Batman & Robin* with the 13-15 new episodes intended for its second season.

And he has the keen look of an intelligence agent.

Dog City (Jim Henson Prods./Nelvana) begins the morning, followed by *Eek! and the Terrible Thunderlizards* (Nelvana), the November replacement *The Spectacular Spider-Man* (Marvel Films Animation), *Batman, X-Men* (Graz), *The Tick, Animaniacs* (Warners), and *Where in the World is Carmen Sandiego?* (DIC).

Which of these shows interest you?

—Bob Miller

Secret Squirrel Art: Copyright 1964, 1991 Hanna-Barbera Productions Inc.

DC COMICS COLLECTIBLES

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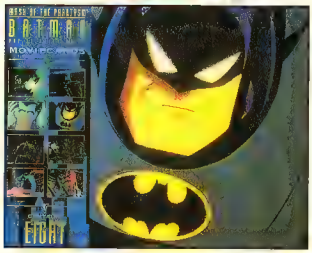
Batman's animated adventures come your way in these full color portfolios containing eight 11" x 14" cards. Choose from a special collector's edition ***BATMAN*: THE ANIMATED SERIES TV Card Portfolio** showcasing ***Batman*** and many of his adversaries such as ***The Joker***, ***Catwoman***, ***Two-Face***, and ***Poison Ivy***. Many of these cards are taken directly from production cels.



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Also available is ***BATMAN*: MASK OF THE *PHANTASM* - THE ANIMATED MOVIE Moviecard Portfolio** containing exciting scenes from the new full-length animated film. ***The Dark Knight*** in action; ***Phantasm***, ***Batman***'s newest and mysterious foe; and the return of the maniacal ***Joker*** are a few of the highlights included in this collection.

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COMICS REPORTER

COMICS screen

All of these upcoming projects are live-action unless specified. Those boxed are new or updated since last listing. **Not everything listed will ultimately ever be made.** S: script; D: director; P: producer; EP: executive producer; C: creator; AN: animated; LA: live-action; Syn: syndicated; HB: Hanna-Barbera; Nel: Nelvana; WD: Disney; WB: Warner Bros.; PP: Paramount; U: Universal; Col: Columbia; Am: Amblin; DH: Dark Horse; L: Largo; QDE: Quincy Davis Entertainment. **Attn. all pros:** Info to be added to this list is cheerfully invited. Send to COMICS SCENE, 475 Park Ave. South, 6th Flr., NY, NY 10016. (Info as of 5/16/94)

The Airtight Garage. AN. EP: Kurosawa Ent. P: Philippe Rivier. D: Moebius, Katsuhiro Otomo. S: Randy Lofficier.

Aladdin. AN series.

Alfred E. Neuman. Film. P: Steven Haft, QDE.

Alias. Film. U. S: David S. Goyer. P: P. Lenkov, S. Daniel.

Annie. Film. Rastar.

Archie. Film. DIC.

The Badger. Film/TV. PP.

Barbarella. Film. Nel.

Baby Huey. AN. Syn TV. Harvey via Claster TV. For fall.

Batman III. Sequel. D: Joel Schumacher. S: Lee & Janet Batchler. Shoots Sept.

Betty Boop. AN film. S: Jerry Rees. EP: R. Fleischer, R. Zanuck.

Blade. Film.

Blankman. Film. Sony. Summer release.

Blondie. Film. WB.

Broom Hilda. Film. P: Ernest Chambers.

Casper. Film. Am/U. D: Brad Silberling. S: Sherri Stoner, Deanna Oliver. W/C. Ricci.

Catwoman. Film. WB. S: Dan Waters.

Concrete. Film. DH. S: Larry Wilson, Paul Chadwick.

Crying Freeman. Film. D: C. Gans. P: Brian Yuzna.

Deadworld. Film. S: Mark Pavia (D), Jack O'Donnell (P).

Dr. Strange. Film. Savoy.

Doom's IV. Film. P/S: Rob Liefeld. Am.

Double Dragon. Film.

Duckman. AN series. USA.

Dudley Do-Right. Film. U.

Elektra Assassin. Film.

Fantastic Four. AN series. Genesis Ent.

Fat Albert. Film.

Faust. Film. D: Stuart Gordon. S: David Quinn.

Felix the Cat. AN. Film Roman.

Flaming Carrot. Film.

Ghost Rider. Film.

G.I. Joe. Film. P: Larry Kasanoff.

❑ **Green Arrow.** TV possibility. CBS.

❑ **The Green Hornet.** Film. U. Seeking director.

Hate. Film. S: Peter Bagge.

❑ **Incredible Hulk.** Film. U. P: G.A. Hurd.

Inspector Gadget. Film. S: J. Loeb III, M. Weisman. U.

❑ **Iron Man.** AN series. Genesis Ent. IM: Bob Hays.

❑ **Jonny Quest.** New, separate AN & LA movie projects.

❑ **Judge Dredd.** Film. Sylvester Stallone. S: Bill Wisher. D: Danny Cannon. Shooting summer.

Kull. Film. U. S: C. Pogue.

Li'l Abner. Film. P: Ernest Chambers.

Lt. Blueberry. Film. P: Eclectic Films.

❑ **The Lion King.** AN film. WD. June release. (see article)

❑ **The Mantis.** TV series. Fox Fall.

❑ **The Mask.** Film. New Line. W/Jim Carrey (see article).

Mega Man. AN series. Ruby-Spears.

The Men in Black. Film. Col.

Mr. Magoo. Film. Am/WB.

Pagemaster. AN/LA film. D: Joe Johnston. Fox/HB. X-Mas.

Peanuts. Film. P/S: John Hughes. WB.

The Phantom. Film. PP. AN series: *Phantom 2040.* Hearst Ent. Debuts fall.

Plastic Man. Film. WB/Am. S: L. Wilson. D: Bryan Spicer.

Pocahontas. AN film. WD.

Prince Valiant. Film. S: M. Beckner, Roger Kumble, Marlene King. N. Constantin.

The Pulse. Film. QDE.

Reid Fleming. Film. WB.

Richie Rich. Film. P: Joel Silver, J. Davis. D: Don Petrie. W/Macaulay Culkin.

The Saint. Film. PP.

Sandman. Film.

Sgt. Rock. Film. P: Joel Silver. S/D: John Milius. WB.

❑ **The Shadow.** Film. W/Alec Baldwin. (see article).

Sheena. TV series. P: Paul Aratow. Col.

The Simpsons. AN series.

Sin City. S: Frank Miller.

Speed Racer. Film. D: Patrick Read Johnson. S: J.F. Lawton. WB.

❑ **Spider-Man.** AN TV series. Fox. Fall. Spidey: C.D. Barnes. LA Film. S: Jim Cameron (D), Neil Ruttenberg. Summer '95.

Spy vs. Spy. Film. S: Gene Quintano. P: Steven Tisch, QDE.

Stealth Force. Film. Kandoo.

❑ **Stretch Armstrong.** Film. D: Jay Dubin. S: Mike Werb, Michael Colleary.

❑ **Superman.** TV series. ABC. Renewed for fall.

❑ **Tank Girl.** Film. D: Rachel Talalay. S: Tedi Sarafian. W/ Emily Lloyd. P: Trilogy Ent. UA. Shooting summer.

Terry & the Pirates. TV series. 22 episodes. P: Ben Melniker, Michael Uslan, Robert Rehme, Mace Neufeld, RSC.

❑ **Time Cop.** Film. D: Peter Hyams. S: Mark Verheiden. DH/L. U. W/Jean-Claude Van Damme. September.

Trouble with Girls. Film. Fox. S: W. Jacobs, G. Jones.

V for Vendetta. Film. S: Hilary Henkin. D: Brett Leonard. P: Joel Silver.

Virus. Film. S: Chuck Pfarrer. P: Gale Anne Hurd. U.

❑ **W.I.L.D. Cats.** AN series. CBS.

X-Men. Film. Fox. P: Lauren Shuler-Donner. S: Andrew Kevin Walker.

❑ **Zen.** Film. Shooting December.

Zorro. Film. D: Mikael Salomon. TriStar. AN TV series. Imagination F. Calico.

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Lois & Clark: The New Adventures of Superman has been renewed for the fall. Expect some changes.

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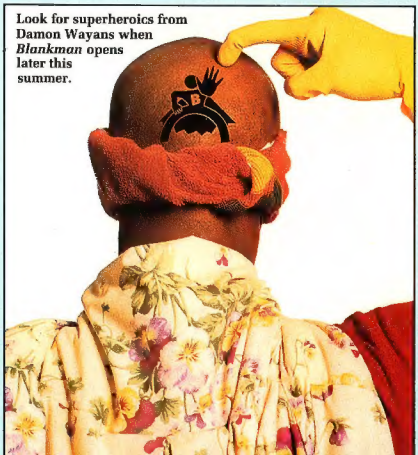
Look for superheroics from Damon Wayans when *Blankman* opens later this summer.



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(2nd Series)
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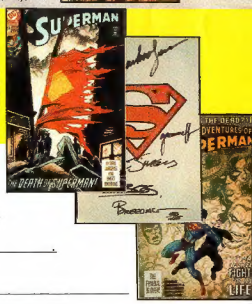

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Hardcase 1-9 **Magnus** 15-20
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